# Metalsmith

**1996 Exhibition in Print**

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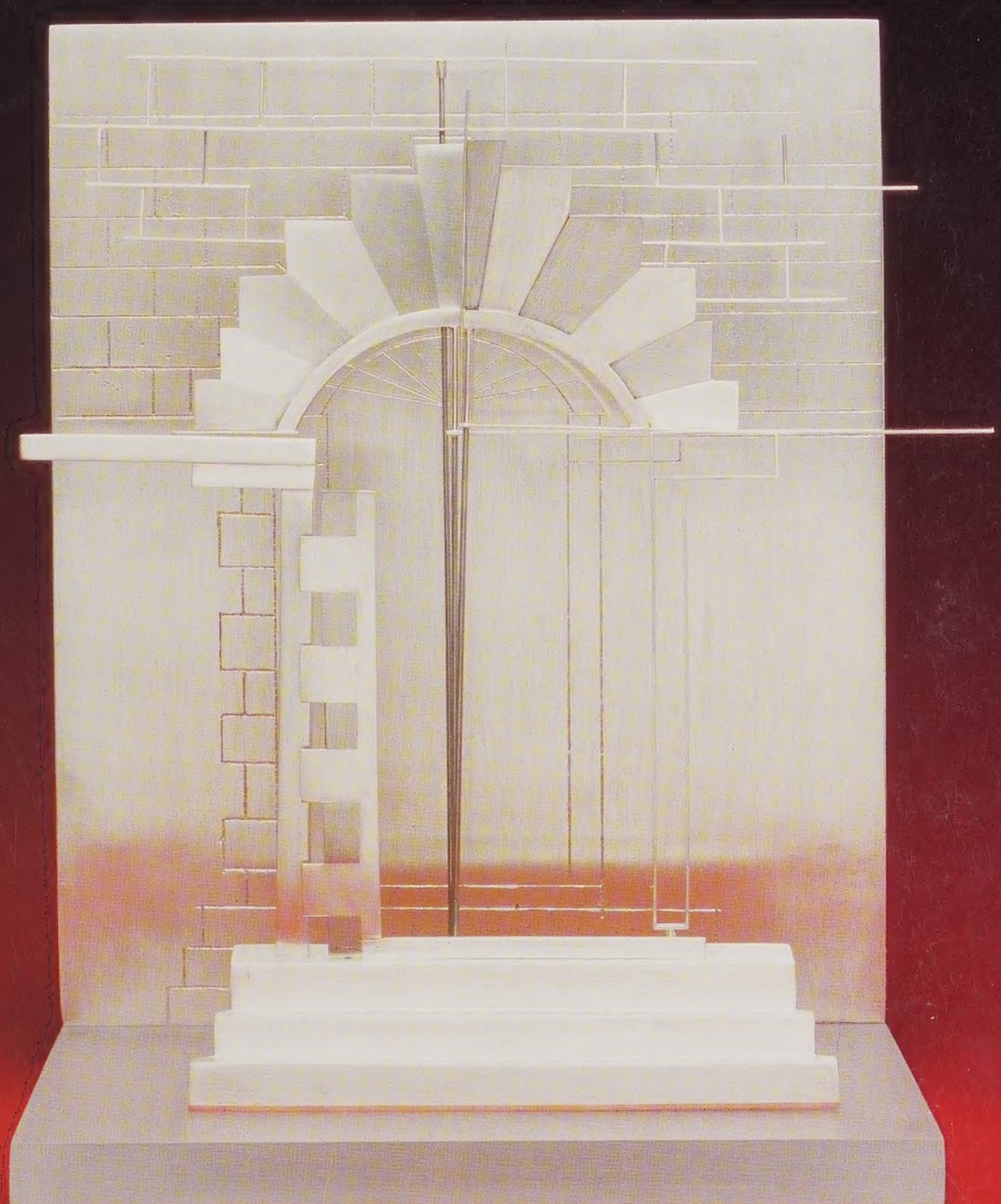

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# 1996 EXHIBITION IN PRINT

The publication of *Metalsmith*'s *Third Exhibition in Print* marks a significant commitment on the part of SNAG to seek out and reproduce some of the best and most innovative examples of contemporary North American metalwork. As a critic and historian, I cannot help but imagine the contribution that such a publication will make not only to a contemporary assessment of our field but also to future historical attempts to understand jewelry and metalwork of the 1990s. While it is impossible for a single publication to feature every example of quality metalsmithing, it is exciting to present one which will in part define and document such a dynamic and productive period.

Of course the quality of the work herein and the excellence of presentation belies the complexity, organizational acumen, and sheer hard work that goes into such a publication. While it would be impossible to thank everyone who labored to make this issue possible, there are a number of individuals who deserve special recognition in print.

First of all, gratitude must be extended to the Board of Directors of SNAG and through them to the membership for their commitment and foresight in supporting this *Exhibition in Print*. Without the boards' and memberships' vision and their desire to serve the field of metalsmithing, both past and present *EIP*s would remain nothing more than ambitious dreams. Secondly, I wish to thank both past and present Editorial Advisory Committees who planned, budgeted, and parlayed many long hours to devise procedures whereby this complex and varied field could find some kind of document that would embrace stylistic and strategic differences and reward excellence.

Appreciation and a sincere debt of thanks are also extended to the jurors for this *Exhibition in Print*: Gaza Bowen, Pat Flynn, and Janet Koplos. Their job was, as I witnessed, long, arduous, and at times overwhelming, yet their selections seemed always to be the result of careful consideration, critical intelligence, and a sincere awareness of the seriousness of their task. To Janet Koplos, I offer an extra nod of appreciation as she was also charged with the task of writing an essay which would help readers recognize the rational for the jurors' selections.

COVER
**Nicole Jacquard**
*Keystone,* 1995
silver, monel, copper, brass, steel, acrylic, 8 x 5 x 6½"
see page 31

Photograph by Kevin Montague

As many of you may imagine, the logistics of receiving, collating, organizing, and sorting over 1500 slides, and then assuring that an intensive weekend of jurying runs smoothly are enormous. The individuals who contributed their time, labor, and financial support to this effort deserve our admiration, respect, thanks, and awe. Vernon Theiss and his group of volunteers were unmatched in their professionalism and organizational expertise, not to mention the intense hours of labor which they contributed toward making this publication a success. Such an undertaking was also made more pleasant and more efficient by the generous support of the Oakland Museum of California, which contributed in-kind services by providing the site for the jury process with its related expenses, security, complimentary catalogues for the jurors and hospitality; Tran Turner, Curator of Crafts and Decorative Arts at the Oakland Museum for his donated time and expertise; and Helen Von Ammon and Kim Eric for their generous financial donation to cover the rental of audio/visual equipment for the jury process.

Finally I must thank all of those individuals who submitted work, for without these makers and their dedication to the field of metalsmithing any and all *Exhibition in Print*s would be inconceivable.

FCL

# Ins and Outs

Text by Janet Koplos

## I.

We began the jurying of the *1996 Exhibition in Print* by passing the morning in silence, looking at the slides jointly but scoring them privately. Our task was to cut the number in half. We established no ground rules. Each of us rated the slides high or low according to our instincts or biases. Then we took a leisurely lunch while Vernon Theiss and his team added up the numbers. We returned to see what had survived and to cut that number in half again. In the second round we were free to discuss what we saw, and it was then that the process become both more difficult and more interesting, for several issues arose that are essentially unresolvable.

One was the matter of seeing slides rather than real stuff. What got through the first cut was simpler and more graphic things rather than those that, say, express contemporary complexity or chaos. It was accident, rather than policy. I was surprised, for although I might lean toward clarity or graphic contrast, I don't make a yes/no, good/bad distinction and I did not intentionally choose simpler pieces. We discussed this outcome and supposed that the simpler works are easier to read, easier to *get* in slides, and so have a structural advantage over complexity. They're more understandable pictures, and, after all, we were judging pictures, not objects.

I had expected to be the odd man out on this jury. Although Gaza is not in the metals field, she and Pat are both makers, so I assumed they would respond to the work differently, see different things in it, than I would. My experience of art is solely as a viewer, my experience of jewelry solely as a user. But in the two-to-one votes, often Gaza and I were on one side and Pat on the other. There are at least two possible explanations. In a couple of cases the split was clearly due to Pat's knowledge of metals precedents and techniques. Once, Gaza and I responded favorably to a piece while Pat was appalled to see a seam at the front. I suppose a metalsmith could use a visible seam as a statement of rebellion, or it could even be built into the piece as a design element, in which case it would seem integral. But here the seam contributed nothing visually or conceptually, so we eliminated the work.

In another case, Pat told us that what we were seeing was quite derivative of someone else's better work. Ah: the institutional dilemma of medium-specific jurying. How could we say, how could anyone say, whether Pat's knowledge of the precedent clouded his ability to recognize the strength and satisfaction of this particular work, or whether Gaza and I would have instantly tossed out what we were seeing had we known the work he knew? This situation is going to arise every time a field asks outsiders to jury. We outsiders look without context, taking each piece on its own terms, whereas someone from within the field will always be comparing and ranking.

A contributing factor is the matter of *originality* – a problematic concept, yet one usually treated as clear-cut. I'd bet diligent research could nearly always find a precedent for a style associated with a certain artist, whether a metalsmith, painter, or whatever. Someone becomes associated with a certain style or image or material or subject even though in fact he or she is not the first to use it. That happens nowadays and it happened in the past, as well: we know that Shakespeare borrowed characters and plots from existing literature. He wasn't original in that sense. But what he did, he did so well that we're more interested in his work than in the original. So the question is whether the work should be judged alone or in comparison. Comparison depends on what the juror knows, so there will be a big difference between insiders and outsiders. Can insiders be impartial? Can outsiders know enough about what's important? (And what *is* important?)

Another possible explanation for our two-to-one splits, which we mentioned in passing, was gender. This is such a can of worms that I don't think we wanted to seriously consider it. But gender-based reactions are possible. What's happened in the art world since the rise of feminism at the beginning of the '70s proves it. When the ideal in art was the tough stuff of Abstract Expressionism, few women were successful, and in those days critics could make disparaging remarks about the personal and ephemeral things that women were often interested in. But with feminism and the acceptance of subjects and styles that women choose, there are now huge numbers of women doing work that's considered important and leading-edge. I don't know how it goes in metals, a field not dominated by one gender. And there's no way to test whether Gaza and I saw something from a woman's perspective that Pat didn't, so it would do no good to worry over it. We did find some things to agree on.

Another issue the jury faced was standards versus invention. In jewelry and small sculpture we responded to the new. But some musical instruments were submitted for consideration. Oh, boy. Already, because we were dealing with the visual alone in these slides, we had disregarded the function of the objects we were judging. We said nothing about whether clasps were easy to use, or whether a piece was too heavy or too sharp to wear. We can't judge those things in slides, so they aren't considerations for the *Exhibition in Print.* But a musical instrument has to conform to standards of construction so that it will make the expected sounds and so that the player will know how to use it. If you get inventive with a musical instrument, you've made a new instrument. Looking at slides, we could have no idea of sound or handling, and if the instrument conformed to the expected appearance, then we couldn't see anything new. We eliminated instruments because we didn't know what criteria to apply.

Another issue is virtuality. An *Exhibition in Print* is, of course, a virtual exhibition, not a real one. It consists of representations. All slide jurying slips from the real to the represented, and I believe that in ceramics at least, constant dependence on slides is leading to changes in work, which is becoming more frontal or pictorial and less tactile or sculptural (even when you see it on a pedestal and you know it's 3-D, the impact is entirely through image). I don't know if the metals field is being affected in the same way, but in any case, the fact that this exhibition will be seen only in the form of photographs makes the images doubly important. It seems inevitable that someone would submit for jurying a virtual work to be included in the virtual show. Margaret Yaukey did. We decided to face the problem head on and accept her work. In the magazine it will look fine with its Darth Vaderish synthetic appearance. But if this show is turned into a real one, as the first *Exhibition in Print* was, Yaukey will be in trouble. Will she exhibit the computer design she entered, placing it on a pedestal or in a display case, or will she realize the work? And what if she does that and isn't entirely successful? Her real piece is not what was juried in. Perhaps the exhibition entry rules will have to insist that the submission actually exist. We can thank Yaukey for forcing the issue inherent in this notion of a show.

Another problem – not really an *issue*, I suppose – was the prevalence of very long artist's statements. I don't know whether this is the usual (Frank Lewis said it was not the case the first time) or whether it's becoming so. We jurors were dismayed when we asked for a statement to be read, only to find that it was multiple paragraphs long, or even multiple pages. We never listened to the whole of any of those tomes. I find it hard to imagine any reason that would justify such length. These are objects of visual art. Should they not speak by visual means? If a concept is so complex that it must be explained in multiple paragraphs for the object to be fully appreciated, then the main point seems to be the concept rather than the object. The object is reduced to being an illustration or an instance, in which case it's unlikely to be as powerful as a work that invests its every aspect in its objectness. I'd say: if you need to write an essay, do that and skip the object.

My fear, perhaps an overreaction, is that long statements might reflect the contamination of the metals world by the current fine-art preference for text. If so, this would be yet another example of the crafts world selling its soul to convince the art world (which doesn't care anyway) that crafts is the same as art. The first instance of this, the abandonment of function, seems less true in metals than in ceramics. But the supposition that words rather than visual aspects can best express meaning will only lead to the creation of works that are best expressed in words! I urge makers to put the smallest possible number of facts and explanations into the statement. (I might add that the jury doesn't need to know the artist's life story; artists' statements should not be opportunities for confession.) Just compensate for relevant things that can't be seen in slides, not for the things that can't be seen in the object. Trust your work to speak for itself, and if it doesn't, make something that does!

## II.

The submissions, and the survivors, ran the gamut, but with a great preponderance of jewelry, and also some usable objects, which suggests that the bond to function is tight in metals. In addition there were several works that stretched the boundaries of the field. Often "exceptions prove the rule": by their differentness, these works point to some of the things that are important to metalsmiths.

David H. Clifford's work is a process more than an object. He buys a used coffee pot at a thrift store, *paints* images on it by engraving and anodizing, and after exhibition surreptitiously returns it to the shelves of the store to be discovered and wondered over by finders. This process does not come across very clearly in five slides. Had the work not been written up in the Fall 1995 *Metalsmith*, I doubt that it would have made the cut. But it raises very interesting points. Clifford's actions give a preciousness to the work on the basis of touch and time, not materials. All three of these are craft values, but Clifford's choice of object and imagery might make finders suppose that he is a folk artist, because there's a populist cast to this whole project that is quite outside the elitist stereotype of art. At the same time, however, the idea is conceptual, so it's easy to image Clifford's documentation of his activities being made into an exhibition in an alternative space, with or without the coffeepot. In this work, the object is a means, not a result.

Peter Diepenbrock has made an installation piece that would also be at home in a gallery, as contemporary art. He made a 18-by-18-foot floor of steel plates, under some of which he stowed various tools and artifacts. This piece, like Clifford's, provokes one's curiosity but does not reveal enough in the limited views offered by slides. It's hard to get a feeling of the presence that would be established by its size, its sense of weight, its cool hardness when touched, and the quality of sound that would result if one could walk across it. Also, a glimpse of only one or two compartments is possible in the slides, while in person more would be available. The objects in the compartments are protected or preserved; they appear to be real-life items so they fall within the typical scale of metalsmiths' products and have the intimacy and directness that one associates with such things. There also may be a spatial experience involved in this work in real life, because it is vaguely suggestive of a file cabinet, but that's not something we customarily walk on, so standing on this work could be disorienting.

Lin Stanionis's *Eden of Eros II* is also revealing of the scale and preciousness aspects of metalsmithing. This is a ritual vessel, perhaps even a sacred vessel. The cup takes the form of female hips, belly and pelvis. The stem consists of two entwined snake-like elements. One might think of the paired snakes of the medical caduceus, and that seems to relate logically to this portion of female anatomy most central to reproduction. But a snake, of course, is also associated with the temptation of Eve in the Garden of Eden. The cup rests upon a nest of branches with large terminal buds. They evoke spring and the renewal of life, and that association also ties in with anatomy and the caduceus. But one can't help noticing that these branches are phallic and also weapon-like. And more striking, the pile of them suggests a bonfire, at which, perhaps, the female is being sacrificed. One notices, too, with what sly force the snaky coils screw into the base of the figure.

All those implications seem embodied (no pun intended) in Stanionis's goblet/chalice. It is so ripe with meaning that it, too, would seem to easily transfer to an artworld setting. But the preciousness of sterling and the intimate scale and exacting workmanship of the piece would be strange in a fine-arts gallery. The chalice would have to be treated like an artifact, displayed in a vitrine. If it were made of aluminum or papier mache, or if it were life size, it would shout the same meanings. As Stanionis made it, it's a whisper one must bend close to hear. It's exquisite, and thus most likely permanently confined to the context of metalsmithing.

Among the objects, I find Lisa Slovis's *Shakers* engaging – although I'd be more excited if you could actually shake some seasoning from them rather than just shaking for sound or other amusement. The forms are so marginally familiar that she has provided instructions as part of the surface decoration – see the piece *Place Palm Here*. Gathered together, the shakers are strikingly festive because of their formal animation. They look like a flock of penguins, each in its own self-involved and slightly absurd posture. The surface texture of handprints leans toward abstraction.

The vast majority of the works accepted, as noted, are functional jewelry. I sorted through the slides to see how I could group them, and came up with: organic, colors, motion, body frames, and containers (a few works fit no category). The organic category includes works that look inward (Paul McClure's heart and lungs pendants, beautiful but tumorous; Melissa McGraths's translucent plastic cell pendant that looks like a sea creature illuminated on a microscope slide). Other works look outward (Deb Todd Wheeler's rings from which attenuated vegetation climbs; Sue Amendolara's exotic blossom in fierce foliage; Nina Neily's *Excavation Shield #6*, which looks like a map and catches some race-memory of the primordial world – and it is also as beautiful from the back as from the front). Sarah Perkins's cups evoke both the veining in marble and the accidental beauty of stains. The organic seems both geologic and metaphysical in Donald Friedlich's slate brooches; these austere forms with their reductively sensuous surfaces remind me of Japanese Zen-style stone sculpture that expresses the cosmic by means of the specifically but subtly physical. (Tom Joyce's forged works are not organic but, like, Friedlich's they have a Japanese quality of simplicity and elegant asymmetry.)

Among pieces that concentrate on color, Patricia Telesco's brooches are like tiny autumnal abstract paintings or collages, while Pier Voulkos's necklaces of translucent polymer clay are baroque in organization and effervescent in mood. Flora Book and Louise Borgen have constructed jewelry that probably rules the behavior of anyone who wears it. It perhaps looks back to the extreme and geometric European jewelry from the '60s on (I'm thinking of Gijs Bakker, David Watkins, Caroline Broadhead, and others). But

the cool hardness of the metal also seems timely – maybe because of the current prevalence of body-piercing, a self-inflicted torture that makes earlier avant-garde and oversized jewelry seem decorous in comparison. Rachelle Thiewes's *Ring of Thorns* bracelet has only a twinge of S/M but would seem to have an attention-drawing degree of movement and probably a notable jangle. Karen McCreary's bracelet and pin of plastic and electronics escape the labored novelty of the first LED pins; these seem to take easy advantage of the technology to achieve visual dazzle without concern about making-a-statement-of-our-time. Chris Darway's rings supposedly don't require sizing because they consist of various sorts of adjustment devices. But the appearance celebrates mental playfulness, skill, and the fascination of working forms. Darway must be the sort of person who combs through hardware stores just for the pleasure of it.

Another hardware aficionado is Kiff Slemmons, who has produced playful boxed sets of rings in familiar forms: ruler, pencil, crescent wrench, hammer, protractor, and other identities familiar in the world but surprising in jewelry. These make no particular social statement, but a word person would appreciate the wit of the titles and, being alterations of the familiar, they would probably be the kind of jewelry an owner grows fond of. Tara Stephenson also creates a surprise: a compact that holds, opposite the mirror, chocolate. One would apply this to one's face, but might *wear* it in the form of extra pounds. This conjunction is amusing; Stephenson's *Bulimia Bracelet*, with its tongue depressor and its bulky form, is still witty but also chilling in its reference to bizarre practices of consumption that reflect upon women's self-images. Morae Kim's brooches are skillful balances of a shape that equally suggests the vase and the female form – both elegant containers. j.e. Paterak puts little circles or squares of printed text in a box that becomes part of a pendant – so are these excisions to be seen as precious and treasured, or as censored and locked away?

Ben Cunningham's jewelry is an AIDS memorial. The rosary form has one counting pills instead of counting beads. Cunningham is bluntly representing a contemporary health problem; his piece hasn't the irony of Tara Stephenson's objects – nor of Fred Tomaselli's contemporary *paintings* made by embedding a variety of pills decoratively or depictively in resin (Tomaselli's work was coincidentally on view in San Francisco when the jurying for the *Exhibition in Print* was taking place in the Bay Area). This and Cunningham's button rosary perhaps make up in earnestness what they lack in complexity.

As an outsider I can make no summary. Every jurying process is a combination of conscientiousness and accident: if we three met again in a darkened auditorium, the particulars of the show would undoubtedly be different. But there was much that satisfied me in what we saw – technique is not forgotten, neither is meaning and neither is pleasure, and the works of these 42 artists represent a happy range. I don't much care whether it's the last word.

## III.

My approach to criticism is analytical but not theoretical. That is, I'm interested in looking intently, thinking about what I see and trying to make sense of it, but I'm not concerned with adding to a scholarly ediface by basing my work on the writing of others. I do this kind of work (and it is hard work) because of the personal reward: direct contact with the art work. When I agreed to be a juror for the third *Exhibition in Print* and to write the essay, Frank Lewis sent me the issues of *Metalsmith* that were the first and second exhibitions. I read them only after I had finished writing the first two sections of this essay. They cast a new light on the task.

The members of the editorial committee, who were the jurors for the first exhibition, published a statement of their expectations, standards, and goals in response to the enormous number of submissions they received for their novel project; for the same exhibition, Mary Douglas's deliberate and perceptive essay sorted out the current situation in the metals world and noted how it defined itself. The next year Daniel Jocz, as the sole curator for the second exhibition, chose certain types of works but in his essay looked far and wide – as well as very deeply – into the defining characteristics of metalsmithing today.

This third *Exhibition in Print*, I now realize, has two momentous departures: two-thirds of the jurors come from outside the field, and all three jurors have no special position and no particular stake in the exhibition. (Pat is a metalsmith but not a teacher, so there could be no temptation to validate his academic stance through his choices.) That means that this is the first open exhibition, the first unformed one, the first to simply go with a process, enjoy the discoveries, and accept whatever happened. This year the juried *Exhibition in Print* becomes a means of access to the pages of *Metalsmith*, and only that, open to anyone willing to submit his or her work to the unpredictable personal judgments of three people who have nothing to prove. I suspect that the difference will not be terribly apparent in the illustrations published here, because the previous jurors were admirably judicious, but it will be obvious in the less intense, less argumentative approach of this essay. But maybe there's something to be learned merely from what an outsider chooses to discuss. And maybe there's something to be gained from the democratic imprecision of an unfocused process. •

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# PORTFOLIO

**Ken Loeber**

My gold brooches are part of an evolving technical and spiritual process to integrate and magnify observations from very diverse sources: the northern Wisconsin woodland with its climatic extremes and the Australian subtropical rainforest and coral reef.

The pieces are constructed within parameters that I have chosen. I work with gold for its consistency, its strength, and color. The finished piece must be as light as possible and always comfortable to wear. My goal is to create harmony in the balance of design, technique, function and content.

ABOVE
*Brooch: 109512*, 1995
14k, white coral
4¼ x 1¾ x ⅞"

LEFT
*Brooch: 10952*, 1995
18k, south sea pearl
2⅜ x 2 x ⅜"

FAR LEFT
*Timepiece: Memento Vita No. 5,* 1995
sterling, lucite, paint, 3 x 2 x 3/8"

LEFT
*On My Mother's Shoulders,* 1995
sterling (fabricated), 4½ x 2½ x 3/8"

**Kate Wagle**

So many references have accrued to this work in my mind that I thought an organizational exercise might help me sort through to what is germane and clear. The sorting has itself become a statement of some kind and I invite the reader to make his or her own judgment regarding clarity and meaning:

Materials: Sterling silver, lucite, paint.

Format: Derives from models of function and adornment. Each piece quotes watches, relicario pendants, 1950s era carved plastic paperweights.

Form: From models named above as well as topiary, flowers, seed/egg; incorporated via texture, shape, and image.

Process: Elaborate fabrication. Texture is carved into lucite dies, pressed into metal or wax for casting. Sheets of the textured metal are cut and formed three- dimensionally, fitted, framed, parts formed, and added individually with torch and solder. The rose images are carved three-dimensionally from the back of a lucite block and filled with paint. The lucite is cut, shaped, and fitted in the topiary/watch frame.

Content: Basic elements of content are already inherent to materials ... the preciousness and purity of silver, the contemporary commonness of plastic and acrylic paint.

The forms and textures of the watch, topiary, and rose allude to time and temporality. The watch relates specifically to ordering and the organization of time, perhaps to a sense of understanding or control of it. The pruning of topiary attempts to stop or at least shape the effects of time, even as the potential for change is elemental in the growth of the living plant. The rose, an image I have worked with for many years, represents absolute perfection, fragility, and immanent decay all at once.

The pieces also quote the format of Latin American relicarios, lockets containing miniature religious folk paintings or sculptures, adornment intended as prayer and/or thanks for divine help with ordinary mortal problems. While my subject matter is purely secular and personal, I am generally interested in the idea of miracles, particularly of the small, mundane variety. The reality of a three-dimensional flower suspended in clear plastic is both miraculous and banal. My plastic elements reference the products of at-home hobbycraft produced forty years ago with drill bits and paint to make gearshift knobs and paper weights. The use of this process and imagery may also be seen as a reflection on and celebration of that common urge, certainly shared by me, to craft such objects in an attempt to add numinous beauty and integrity to personal environments; beyond the requirements of working, sleeping, eating, and moving inevitably toward one's own end.

This last statement suggests that mortality is the subtext of all of these pieces, and so it is. It (mortality) is a condition I have only recently recognized; coinciding with the birth of my son and subsequent death of my mother. I am not, however, concerned with death as a primary subject; but rather preoccupied with a heightened sense of the beauty and miracle of everyday life in death's recognized presence.

*Selective Service,* (front view), 1995
18k, 22k, merlin's gold, brass, nickel silver,
36 x 22 x 15"

*Selective Service,* (back view), 1995
18k, 22k, merlin's gold, brass, nickel silver,
36 x 22 x 15"

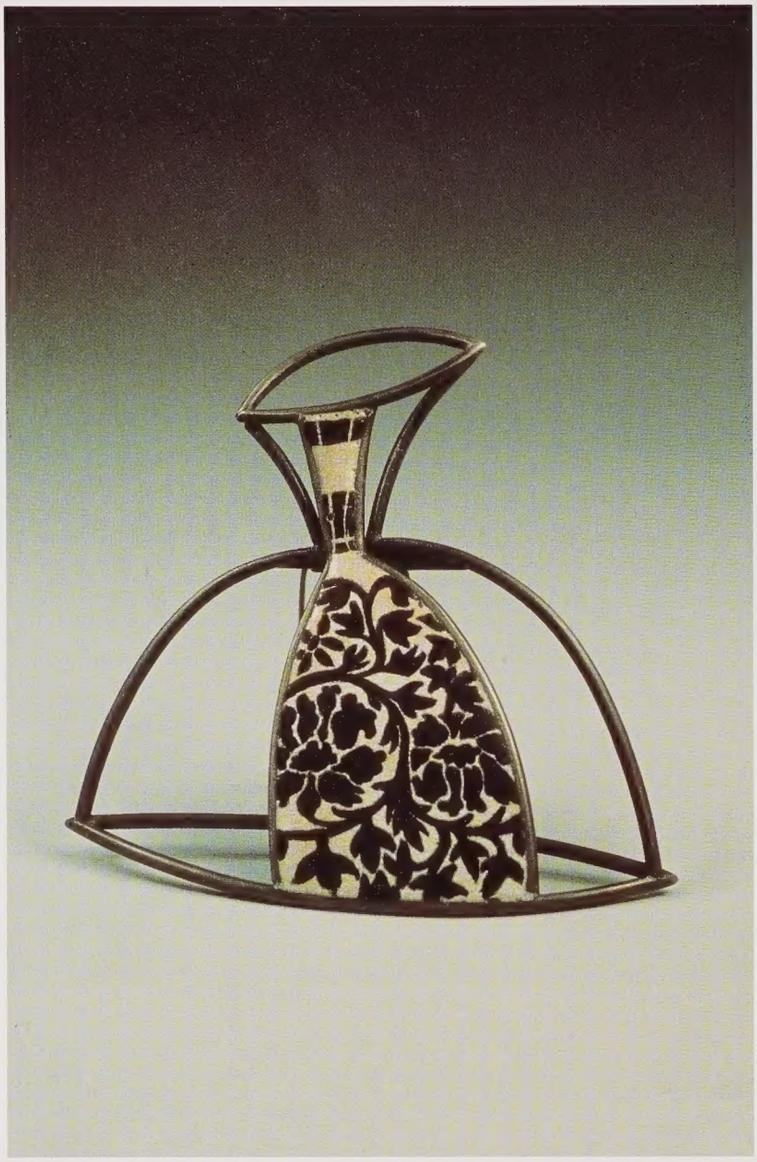
**Flora Walters**

I would describe myself as a visual consumer analyst. I tend to explore underlying layers of meaning and search, sometimes to no avail, for hidden truths. By using familiar objects in my work I hope to create an immediate dialogue relying on recognition. The reconfiguration of those familiar objects, however, is intentional, in very much the same way we are cajoled by advertising campaigns. Seduced by pretty packaging or by clever phrasing we enter unaware of what we are to find and, just as a punch line completes a joke, we are struck by a rolled up newspaper to our noses.

Although gender and language are influential variables, the subject of my work is power. By taking ideas out of context and superimposing situations and agendas I hope to empower the viewer with a chance to reexamine what may be accepted attitudes or commonplace ideas. By reducing imagery to its essentials I hope to provoke the underpinnings of our casual thoughts with small ironies.

Perpetually peeved by having to perform tasks relegated by gender alone. I wove over 2,500 wedding bands into a chainmail apron entitled *Selective Service.* Further on this theme and segregated as if by pink and blue, I found that even the accessories we use in our adult lives are equally gender-specific; in *Power Tools* a set of six lipstick cases open to reveal screwdrivers, drill bits, and wrenches. Astonished by the names of colognes sold at the corner drugstore I decided to make *La Femme Fatale,* which is a perfume atomizer that doubles as a hand grenade. Finally in this seemingly militaristic series is *9 to 5 Combat,* a make-up compact which opens to reveal a cross-haired mirror and camouflage make-up presented in a jungle fatigue pattern.

Ultimately the goal that I see in my creative path is to offer the viewer a window of opportunity where he may try to see issues from other perspectives. To a captive audience I offer a reprieve from society's dictations; to the insular, a reticule, to the complacent, a trigger, custom-fit.



**Morae Kim**

My main concern is the cultural dominance of man over woman. The purpose of my work is to express the relevance of women and the role they play in society. My work questions traditional gender roles in Korean culture

In this series of brooches, I question the meaning of being a woman; who I was, my value as a woman, and the cultural value placed on motherhood in my country. I am also beginning to question other cultures as well.

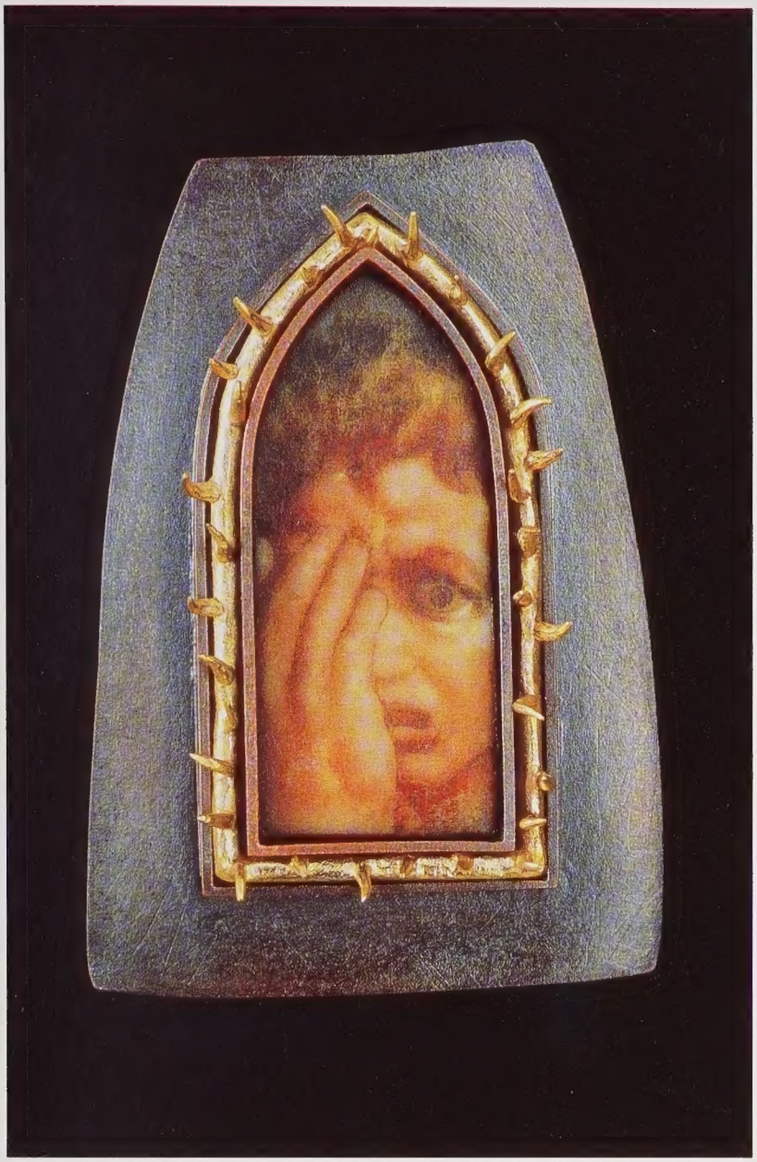
There are many stages of being a woman, therefore, I chose the vessel form. These vessels are metaphorical forms. I compare myself to a vessel. I ask myself: "Am I valuable as a human/woman in my society? What ability do I have? Can I be magnanimous like a vessel which can contain what I want/need?"

I am influenced by Korean traditional paintings which have no perspective. I also use Korean traditional patterns in enameling. They connect our past and present.

In my last pieces I mingled a figure of a female body into a vessel form. They are symbolic forms. I try to express a mother's love through my memories. This is an invaluable/precious thing in my life. I believe that a mother's love is very important in our lives.

ABOVE LEFT
*I Only Look for What I Can See, Brooch 1,* 1995
steel, copper, enamel
3½ x 3¼ x ¾"

ABOVE RIGHT
*I Only Look for What I Can See, Brooch II,* 1995
steel, copper, enamel
4¾ x 3¾ x ¾"



**Diane Falkenhagen**

The experience of having recently lived and traveled in Latin America, a culture in which spiritual and supernatural worlds mingle openly and surrealism seems to be equally sanctioned, has reinforced my interest in symbolism. More specifically, my personal studies of Latin American folklore, popular art, and culture have contributed to my curiosities about devotional art and spiritual iconography as it affects and is affected by popular culture.

My current work involves abstract forms which frequently allude to religious allegory and myth. The pieces also often employ traditional symbolism and have, in some cases, references to art history. Although I find inspiration in genuine religious artifacts and imagery, my figures are not made for traditional devotional purposes. They are contemporary icons, intended to be capricious commentary on modern spirituality.

ABOVE LEFT
*Scene from the Great Drama of the Human Race – 1,* 1995
24k gold plate, image transfer on polymer clay, copper, chemical patina
2 7/8 x 2 x 5/8"

ABOVE RIGHT
*Scene from the Great Drama of the Human Race – 2,* 1995
24k gold plate, image transfer on polymer clay, copper, egg shell
3 1/8 x 2 5/8 x 1/4"

TOP
*Shakers, Place Palm Here,* 1995
pewter, 2½ x 1 x 4"

ABOVE
*Shakers,* (group shot), 1995
pewter, 2½ x 1 x 4"

**Lisa Slovis**

I have chosen metal as an art medium because of its permanence, durability, functionality, and versatility. All of these attributes are interrelated. Its permanence is exciting because we as artists will not always be around, but the pieces will be. The durability and functionality of metal add to its permanence and also tie into my interest in interactive art.

I have a very active personality and am very involved with sports both as a coach and as an athlete. These activities have given me a great awareness of movement and the body. Because of this awareness, I am extremely interested in interactive pieces. I want to experiment with combining my fascination with the body with my metalwork, creating interactive pieces. Beautiful pieces of art are even more beautiful to me when I am able to interact with them and use my senses of touch, sight, and sound.

Through my *Shakers* I am able to represent this concept. As one interacts with the shakers, one becomes aware of more than merely visual effects. Touch, hearing, speech (when one reads the directions), and sight are all used together with the user's motions. The shakers use an etched hand print and instructions to bring the viewer in and to aid them in holding, shaking, and seeing. Many of my pieces use their tactile qualities to draw the viewer in, creating a desire to caress their sleek forms, not only because they are of a very intimate size, but also because of their surfaces and the shapes which accept the hand very easily. Soft sandblasted surfaces, etched surfaces, and pristine surfaces all work together in bringing the viewer in. Metalwork is often viewed as a very elite art and I feel that this interactive approach will open up the field to many more viewers. It will educate the public to not be afraid of these pieces and allow them to become familiar with more of what is happening in our field.

*Untitled,* ring
silver, cubic zirconia
2 x 1 x 1"

*Untitled,* ring
silver, sapphires
1½ x ¾ x ¾"

**Scott Cormier**

In 1992 I came to RISD after a five year career as a surgical research assistant where I was invloved in tedious surgeries on small arteries in search of a cure for arteriosclerotic disease. The sacrifice of animals was depressing and though it was necessary to find a cure, my hands could no longer do the cutting, the sacrificing. I realized the need for a change.

I began making objects at home with clays and rough stones. I thought of ways to attach them to the body as ornaments, but was very much dissatisfied with the medium. A friend visiting from his studies at RISD saw the pieces and suggested that I take an evening class in jewelry and metals.

The last three years have allowed me to develop a side of myself and my ongoing goal of defining my aesthetic. When I was nine I took up the sport of figure skating. I was soon moving, spinning, flying etc. and continued doing so until serious injuries forced me to stop skating for a number of years and to stop jumping indefinitely.

Jewelry and metalsmithing have allowed me to put into form some of my reasons for skating; balance, symmetry, and a feeling of movement. One of the strongest concepts dealt with in my work is roundness. Before its incorporation into any of my work, the circle was also a part of my skating career. With each successive pass on the figures tracing the print was of utmost importance and so a very precision-oriented side of me developed.

For the past two years, my work has been an evolution of circles where I use their two-dimensional nature and combine them in ways to give them volume. Realizing that the circle is indeed a universal form, found in nature on microscopic and macro-cosmic levels, I have created a body of work more about roundness, into which I have incorporated a few simple concepts.

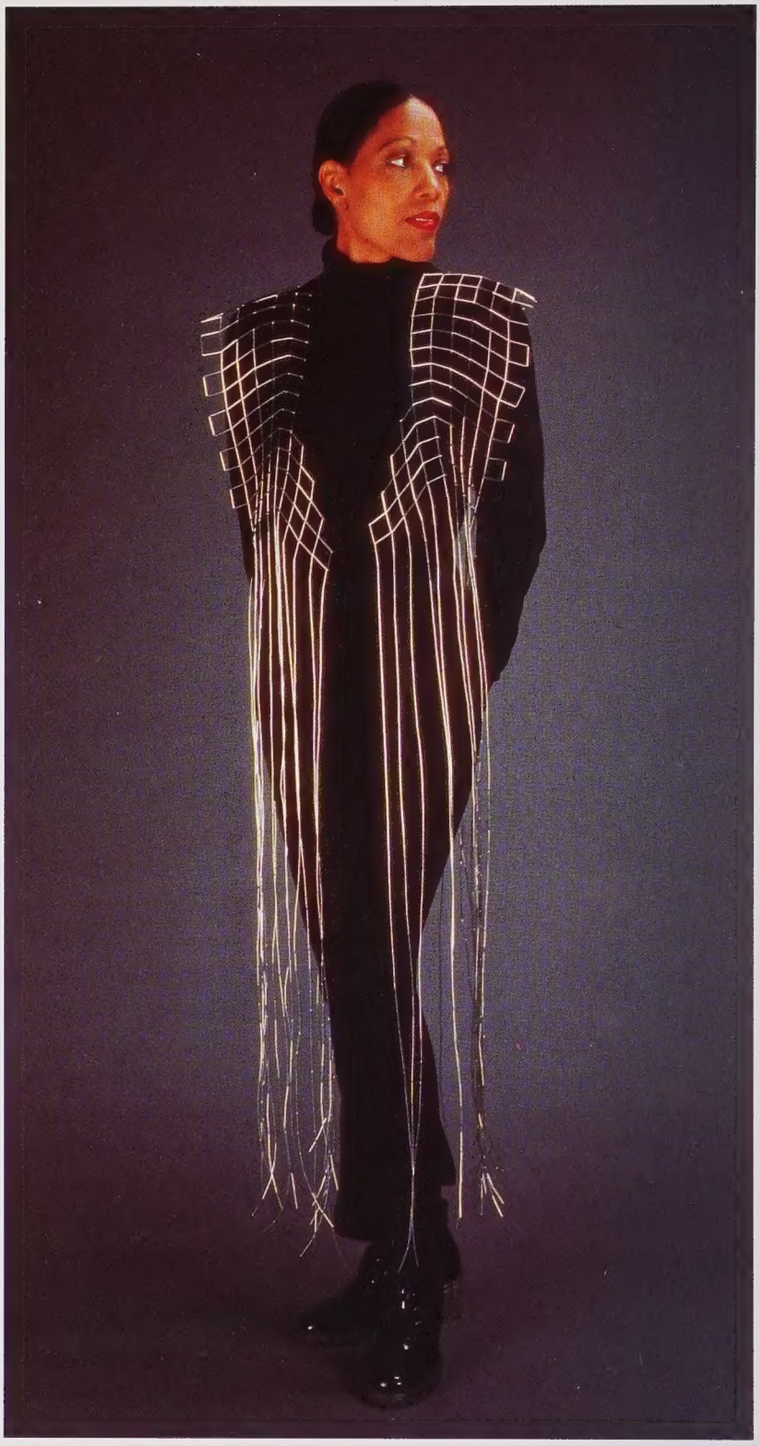
Taking my skeleton-like wire constructions from early 1993 and incorporating the technique of hollowform casting, I've added a skin which provides a surface for texture. For one group of pieces, by meticulously casting gems directly into the metal, I have suggested a possible yet improbable natural setting for the stones.

Traditionally, precious gems and their use as statements of wealth have had the ability to make substantial impressions on their owners. I have interpreted the word "impression" literally in a second group of pieces by making wax imprints of non-precious faceted stones, casting them, and setting them in precious ways, some atop flower-like stems, some in prong settings. These pieces also suggest the improbable origins of gems in nature; the growth of gems in faceted form, plucked from their cool, quiet environment for use in impressionable jewelry.

A third group of pieces negates the dazzling quality of stones by reflecting light from their machined facets. These rings have stones sealed under an electroformed layer of metal, putting them back into the darkness in which they were originally formed.

The techniques I have learned allow me to experiment with various jewelry concepts. While technique and idea or concept, are critical to a successful piece of jewelry art, I feel the ability of the jeweler to realize a finished piece, true to their aesthetic and with sensitivity, is crucial.

This is what I do now.



**Flora Book**

I have been studying the potential of combining soft and flexible material such as nylon with simple silver forms. My training as a painter frequently leads to the exploration of abstract jewelry forms and ideas. At the same time, my instincts as craftsperson lead to the artistic expressions of otherwise practical items of dress such as collars, vests, and coats.

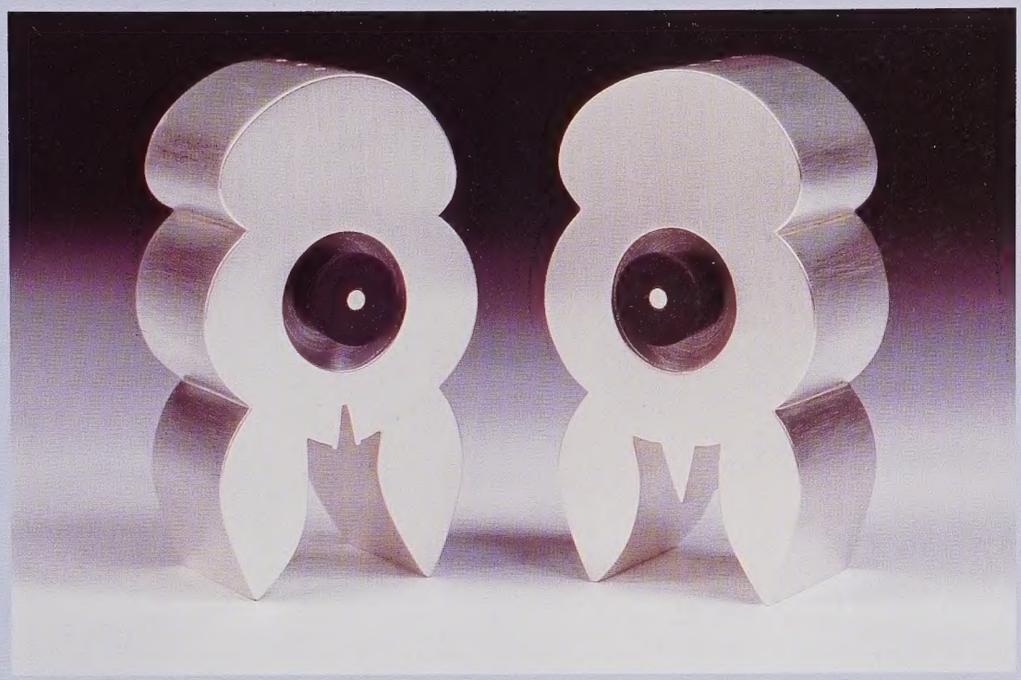
I attempt to make flexible constructions that lend themselves to the human form. The work interacts with the body and its movement, generating a vitality sometimes lost by static display on a shelf. My neck pieces may have interest in the back as well as the front so as to adorn all body planes.

My work truly comes to life when worn.

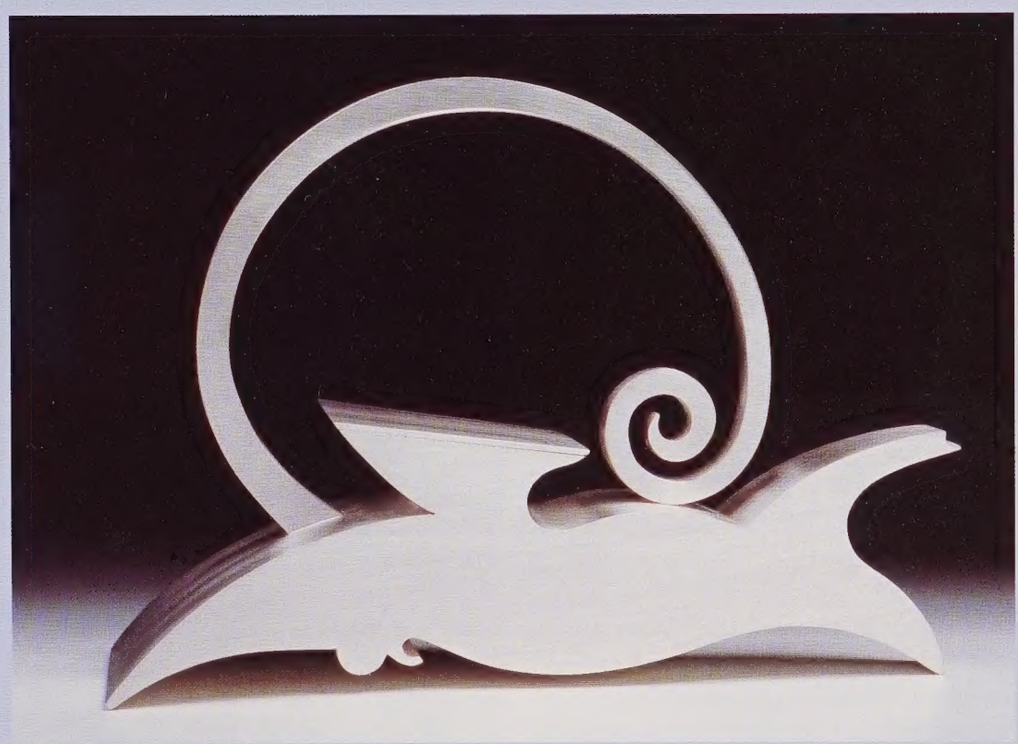
ABOVE LEFT
*Jane's Veil,* 1996
sterling silver, nylon
12 x 26"

ABOVE RIGHT
*Loretta's Coat,* 1996
sterling silver, nylon
50 x 18"

*Male and Female: Salt and Pepper,* 1994
sterling silver, rubber stopper, 3 x 2 x 1"



*Howling Bird Spiraling Tea Thing,* 1994
sterling silver, 8 x 12 x 4"

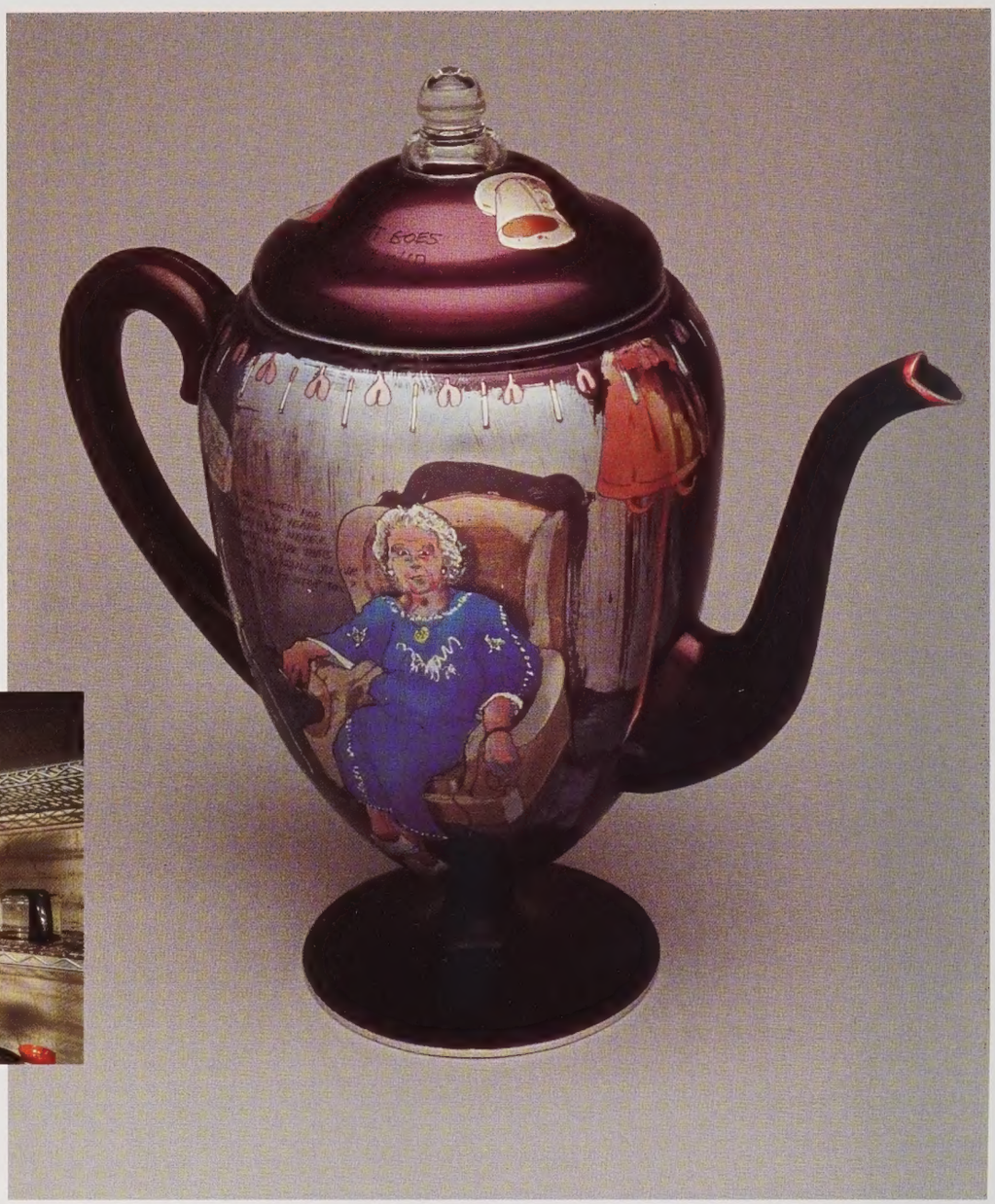


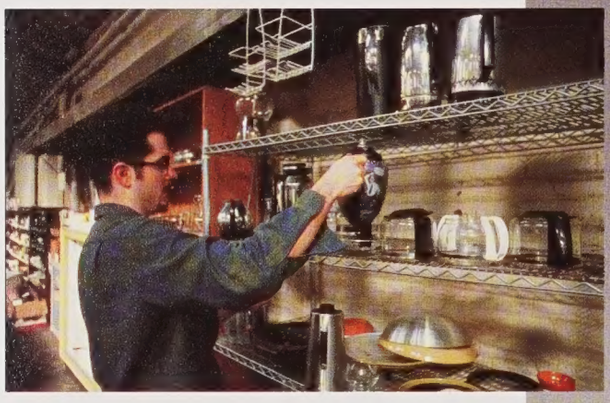
**Robly A. Clover**

My current work is a synthesis of my visual, spiritual, and physical experiences relating to the investigation of human and animal imagery. These figural and zoomorphic vessels and small sculpture embody fertility, energy, and movement as their central theme. The resulting forms combine organic, flowing lines suggesting animal imagery.
I want the work to project both playful and intellectual qualities which imply the movement and stance that is critical to their visual life. I find the duality of projecting both primal and intellectual energy in these works intriguing. The development of these works has involved the study of many cultures including Neolithic, Cycladic, African, and Pre-Columbian, as well as my own.

RIGHT
*Cough-Fee,* 1995
engraved, anonized thrift store coffeepot
12 x 8 x 6"
Photograph by Gary Nakamoto

BELOW
*Cough-Fee Coffeepot Returned to Thrift Store Amid Discarded Treasures,* 1996
Cough-Fee, St. Vincent De Paul Thrift and its goods, and David Clifford returning his artwork
Photograph by Sergio de la Torre





**David H. Clifford**

Is art personal or economic? Does art have to be expensive or made of expensive materials to be valuable? Do you need to possess art to appreciate it? Does it need to be displayed in the gallery/museum arena to receive valuable recognition? Do we even need art, like food or clothing or stereos or housewares or appliances?

These are questions that are addressed in the Thrift Store Art Project.

Enriched with a history of their own already, I use thrift store aluminum housewares as a canvas to engrave and anodize my own history. The pieces are then exhibited in galleries once. Here, the pricing of the artworks reflect the customary pricing structure of the gallery. If the artworks are never purchased from galleries, they are simply placed back in the thrift store and photographed quickly and unnoticed by the clerks and clientele.

Back in the thrift store, my pieces become a history again, devoid of fine art, and become another's treasure. The same pieces are then priced to reflect the relative cost of a used housewares item in a thrift store. An address and inscription are engraved on each piece to facilitate interaction of lives with the purchaser of this thrift store art. Future exhibitions of the pieces are the photodocumentation. "The usual expectations of the gallery-goers is inverted: the art audience gets the cheap imitation, while the thrift store shoppers get the really thing." *

To date, I have distributed 40 pieces in the Los Angeles area, 39 pieces in the San Francisco Bay area, and 20 throughout New York, Pennsylvania, and Canada. All of the pieces have been purchased from the designated 19 thrift stores; yet, I have only received responses from three people, Doris, and Brad-Jose, both from the Los Angeles area, and Tina, in Olathe, Kansas. I am deeply grateful for their curiosity, courage and time. This work is intended to be a catalyst for interaction. Interaction is an assurance of one's existence. Giving my art away is a means to communicate my experiences with others.

**Metalsmith*, Fall 1995, "Observations: Thrift Store Art: David Clifford."

**Pier Voulkos**

Over the last 15 years I've worked exclusively with opaque polymer clay. So to give myself a kick in the pants, this last year I started playing with translucent clay body. The challenge was to exploit and enhance the translucent qualities of the clay and to keep the beads light weight. To help reflect light there is a grid of foil leaf layered into the color gradated blocks of clay. Thin slices of the clay blocks are used to cover an aluminum foil bead. The shiny foil core adds strength and flexibility to the wormy shaped beads and the chain links. I also found I had to relearn what I knew about working with the polymer colors. Instead of graphic images and hard-line edges of canework done in the opaque clay, the translucent allows for softer blurred edges as in a watercolor wash.

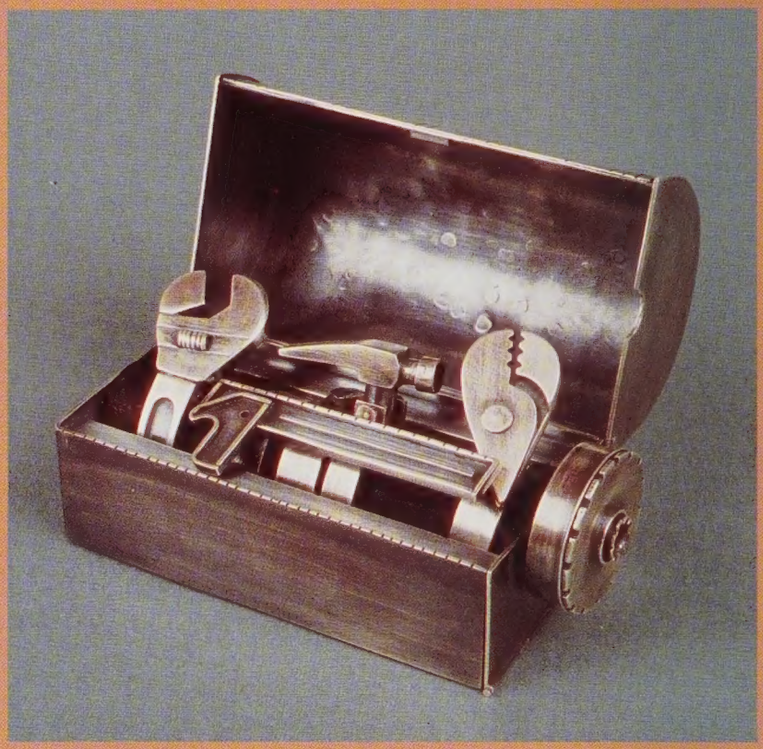
ABOVE
*Blue Urchins,* 1995
translucent polymer clay, foil leaf, aluminum foil, 8 x 7 x 1½"

LEFT
*Newtabrite,* 1995
translucent polymer clay, foil leaf, aluminum foil, 7½ x 8½ x 1½"

Photographs by George Post

LEFT
*Digital Tool Box,* 1995
silver, brass, pencil, erasers, ruler
1½ x 2¾ x 1½"

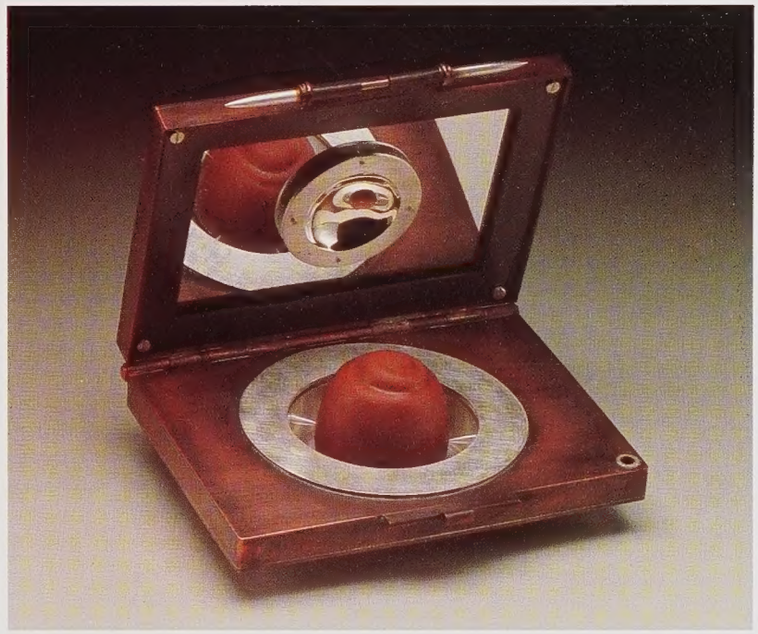
BELOW
*Hand Tools,* 1995
silver
1¾ x 3¼ x 1½"



**Kiff Slemmons**

In my most recent work I've returned to the hand once again, this time in the form of sets of rings. I've long been interested in tools, instruments, and devices as indicators of function, and of function as an indicator of intent. Tools also embody a contemporary issue of loss and replacement. I am interested in the many shifts in connotation of the phrase, "made by hand".

I began imagining tools that would fit right on the hand – always there when you need them. I first constructed a set of four rings as tools, one for each finger – tools for writing, drawing, measuring: *Digital Tool Box*. When not worn, these rings reside in a small double-hinged box with holes on each end for air when the lid is closed. The next set, *Hand Tools*, represents tools more literally – the wrench, hammer, pliers, square. Subsequent sets became more abstract – in *Metabox* and *Overruled* I tried to interconnect several rings in different combinations for the same finger. Now that I've made the tool rings and have seen them on my fingers, they seem almost vestigial, as if they were receding back into the hand, the original tool they were all designed to extend.



**Tara Stephenson**

By utilizing pre-existing values and ideas attached to traditional jewelry and metal objects, I am able to convey the content of my work. These traditional forms create a format that allows my work to contain social, political, and personal issues.

In recent works I have used bracelet and compact mirror forms to explore ideas based on eating disorders and self image. The work *Bulimia Bracelet* is a huge bracelet that is meant to be cumbersome and a burden much like a shackle. Bulimia is a disorder that begins with unhappiness of self image. Gaining control over one's own body through rituals of binging and purging ultimately become the shackle of this eating disorder.

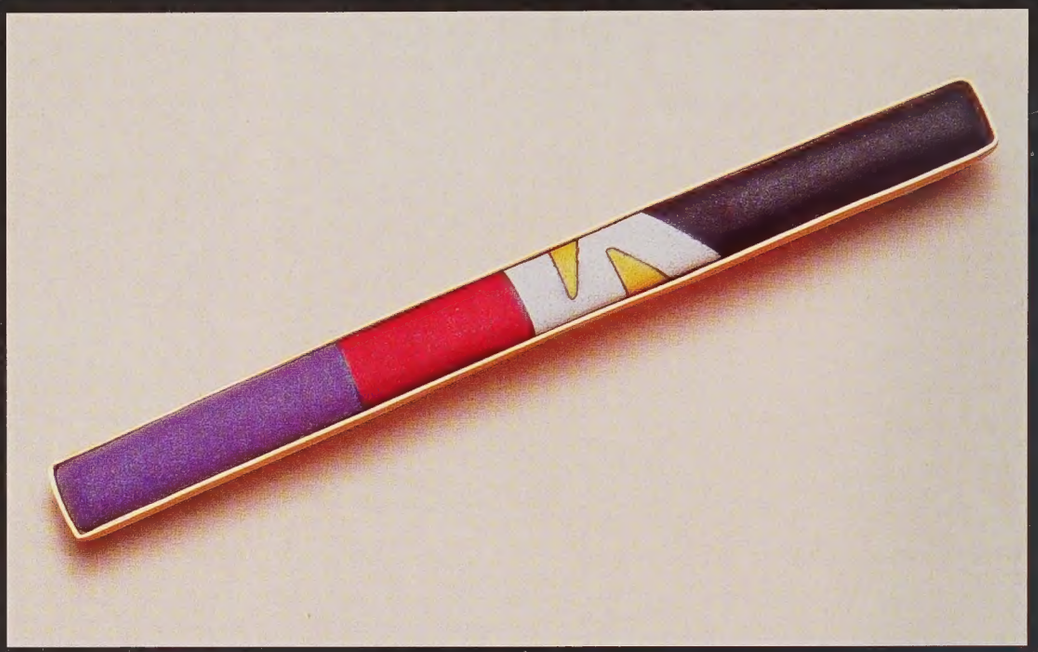
Investigating the connection between food and self image further, *Chocolate Relationship* is a compact mirror that depicts the love and hate relationship one may have with food. The chocolate truffle enclosed in the compact is protected as well as confined. Within the compact you are able to view yourself in two reflections, one mirror reflects your true image while the other reflects a distorted image of the viewer. This visual distortion relates to the guilt of consumption and the inner image of self.

Continuing with the compact format and ideas of self-image, *Narrow Focus* is a pendant that examines self-scrutiny. The mirror inside this compact is only large enough for the viewer to see one facial feature at a time. Opposite the mirror is a lens set up like a miniature magnifying glass, that reduces images and turns them upside down. This inverted view of one's image relates to the lowering of self-esteem as one scrutinizes flaws.

As I create these works I wish to bring attention to traditional jewelry/metal formats and create a new dialogue between the viewer and the object.

ABOVE LEFT
*Bulima Bracelet,* 1995
copper, wooden tongue depressor
5 x 4 x 3"

ABOVE RIGHT
*Chocolate Relationship,* 1995
copper, sterling silver, Plexiglas mirror, chocolate, 2½ x 3 x 2"



**Ginny Whitney**

Cloisonné enamel is the perfect medium for a jeweler who loves color. I admire the Russian Constructionists who have influenced my work, and am fascinated by the relationship between jewelry and fashion – or clothing, the interaction of which is a major focus in my work. I have come to accept the labor-intensive task of making enamel jewelry because this process gives a unique result.

ABOVE
*Brooch*, 1990
24k, cloisonné enamel-matte finish,
fine silver, sterling silver,
¼ x 4 x ¼"

RIGHT
*Necklace*, 1995
cloisonné enamel-matte finish,
fine silver, sterling silver, fine silver cable
3½ x 1¼ x ¼"

Photographs by Robert Riggs

**Beverly Penn**

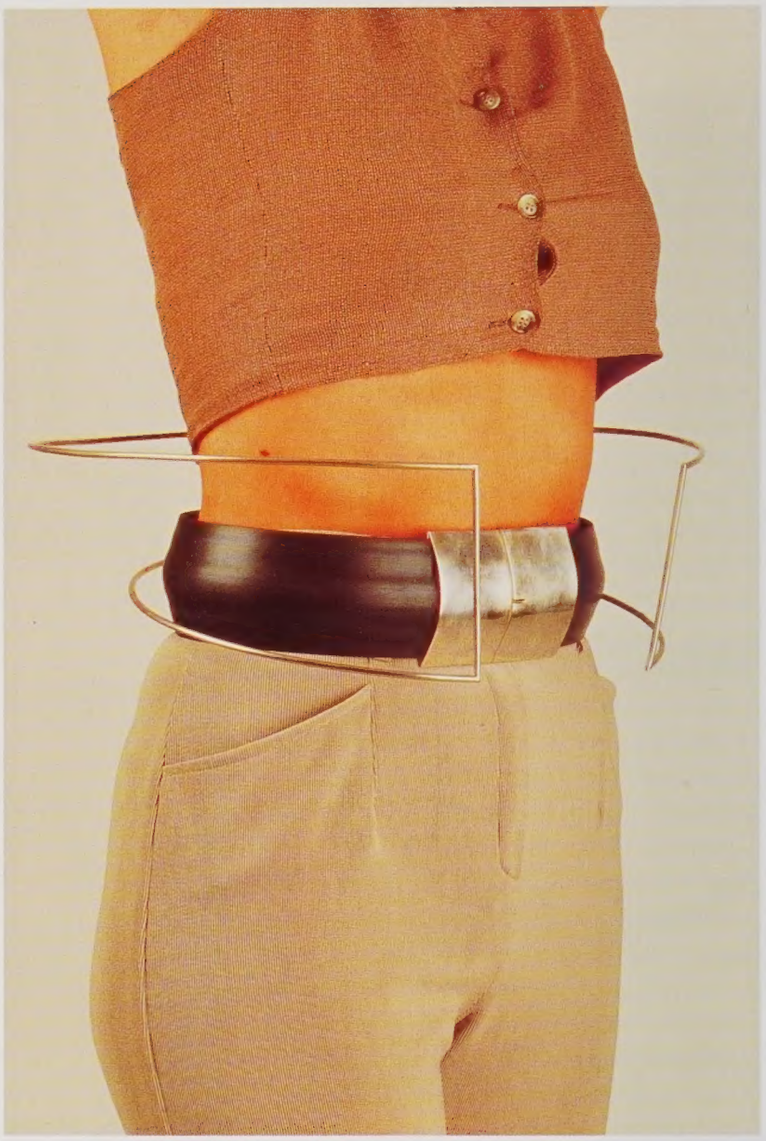
The location of jewelry informs its meaning and value: absence may have stronger implications than presence. The primary reference for jewelry is the body: because this relationship is conditional or temporary, I am interested in the meaning of the absent moments, the condition and location of the piece when it is stored, and the secondary references of the object away and apart from the aspect of ornament. The *Stigmata* series borrows from religious mythology and a contemporary youth culture that have a preoccupation with marking the body in a permanent manner. In this series, brooches of copper and gold imitate collected fragments of natural materials that are woven and twisted into archetypal shapes. They are poised in steles, often with other didactic material such as plans or handwritten notations. When the brooches are removed to be placed on the body, their nesting place is revealed as a wound-like concavity. The ache for what is gone or missing emphasizes the bond between the piece, its location in the stele, and its secondary didactic function as cultural artifact.

ABOVE LEFT
*Stigmata: Plan of the Under Order,*
(w/brooch), 1996
gold, copper, steel, paper, hydrostone,
graphite, 24 x 18 x 3"

ABOVE RIGHT
*Stigmata: Plan of the Under Order,*
(w/o brooch), 1996
gold, copper, steel, paper, hydrostone,
graphite, 24 x 18 x 3"

RIGHT
*Stigmata: Plan of the Under Order,*
(detail), 1996
14k gold, copper, 3 x 1½ x 1"

Photographs by Christopher Zaleski



**Louise Borgen**

The jewelry I have created has been constructed by using simple and uniform shapes derived from medieval armor and Victorian undergarments. I am particularly interested in the mechanical quality of these objects and their structural similarities. My intention is to create jewelry that functions as modern garments. These pieces are developed by manipulating the structure of the undergarment such as a corset or crinoline, and combing that with forms that mimic the body's natural movement. I am using rubber and nickel wire in order to reinterpret the undergarment from a contemporary viewpoint.

All of my pieces are very aggressive in scale and in the way they are placed on the body. My pieces allow the wearer to gain control over her sexuality. When my pieces are worn the person is not soft or alluring but sharp and dangerous. All of my pieces represent a game of play and defiance. My jewelry refers more to garments in the way that it relates to the body structure and in the way it can influence the wearer's personality.

My work is conceived and constructed based on fantasy and needs. My intent is to create jewelry that carries the same sense of masquerade and play that clothing can express. I want to focus on these issues in my work, because I feel movement stands for eroticism, and because materials such as rubber and metal indicate fetishism. Masquerade is change from every day life. I feel those issues are important in our culture and are for the most part unaccepted and misunderstood.

ABOVE LEFT
*Express Yourself,* 1995
nickel wire, rubber
30 x 12"

ABOVE RIGHT
*Belt,* 1995
nickel wire, silver sheet, rubber
30 x 6"

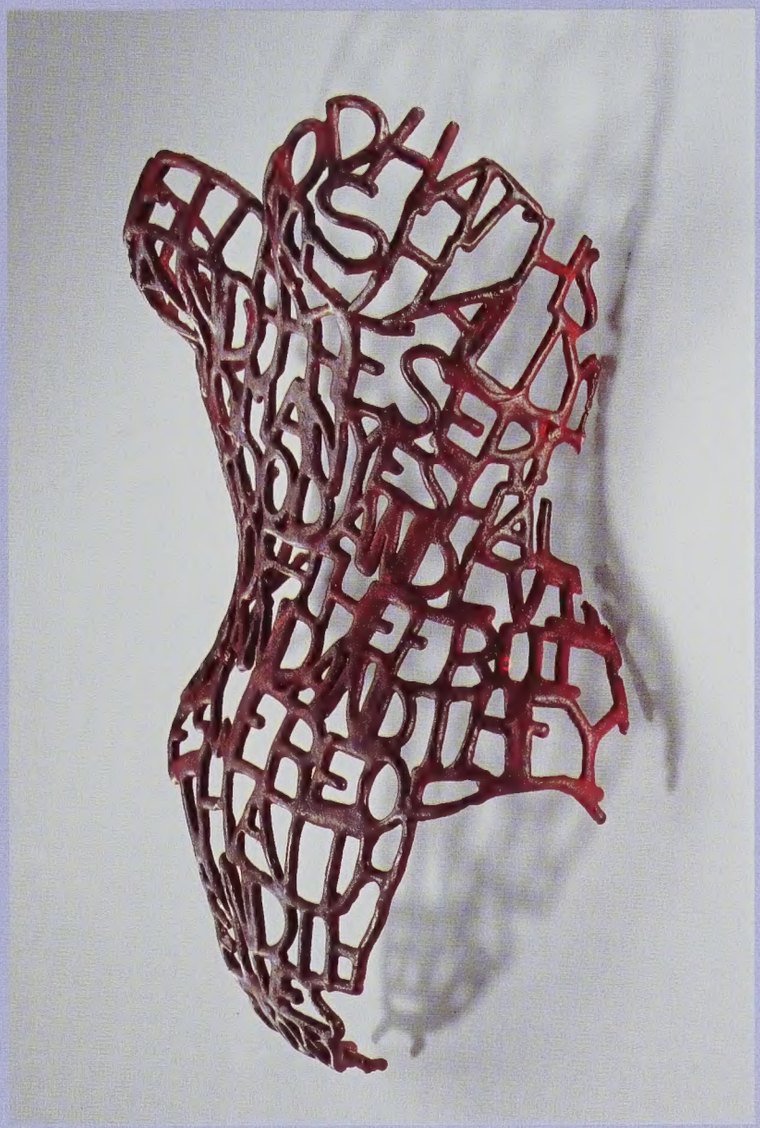
**Alyssa Dee Krauss**

What inspires me is not so much jewelry as body ornamentation, but the potential of jewelry as metaphor, and the relationship that can exist between a piece and its wearer, an object and its holder; the idea that people can develop personal, sentimental, or intellectual affinities with objects.

To encourage this rapport, I use text; fairy tales, poetry, biblical or commonplace expressions to build simple, archetypal structures. The historical associations of each form, material, bodysite, type of object (i.e. ring, vessel etc.), or box it is stored in, comments on, or relates to the words. The meaning of the text provides a conceptual ligature between these elements.

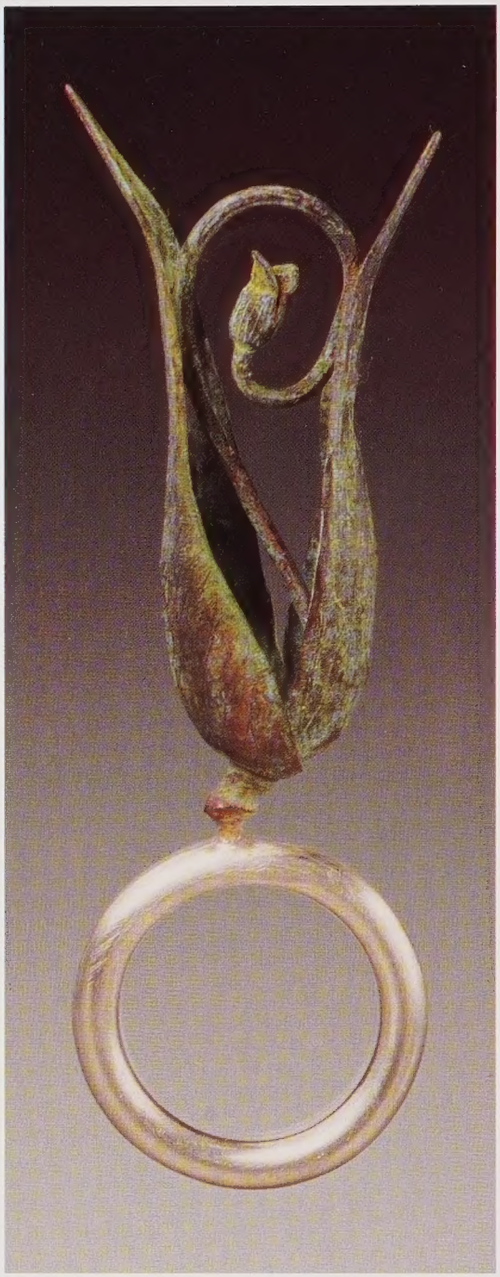
In nature, order and reason can exist beneath what at first appears to be chaotic. By constructing my work accordingly, I also try to create a metaphor for this natural phenomena.

My aim is to weave together these archetypal constructions, forms, and concepts to create truly personal objects from universal components.



ABOVE
*Eve's Corset*, 1994
cast iron, 27½ x 12 x 7"

RIGHT
*Once upon a Time*, (ring), 1995
18k gold, ⅓ x 1 x 1"



ABOVE
*Excerpt from Seven Variations on a Theme,* 1995
sterling silver, copper
3 x 1 x ⅛"

ABOVE RIGHT
*Excerpt from Seven Variations on a Theme,* 1995
sterling silver, copper
3 x 1 x ½"

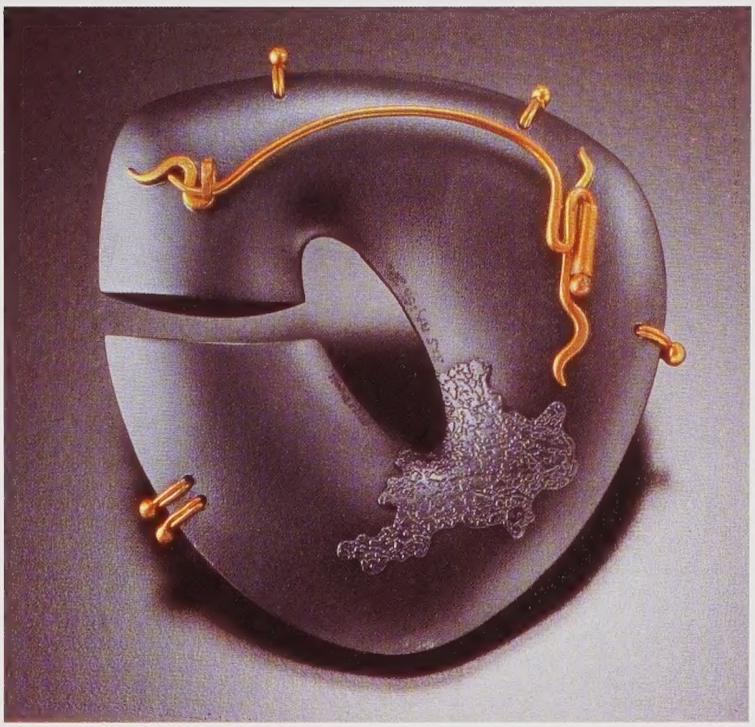
**Deb Todd Wheeler**

In the studio I rely on intuitive questioning and form making. I try not to be in total control of where I am going, but rather to let the work surprise me. This group of works from 1995 stemmed from a single idea: to grow. Only when it was finished was I able to assign meaning. I think that the work is about protection and the breaking down of a person's self-imposed psychological walls. If the metaphoric armor we wear to face the world would crack then, perhaps, something might sprout from underneath. And perhaps it would grow from our hands, the place where the symbol of love is located: the ring finger.

I gave this work a title usually reserved for the musical arena because I felt the seven rings should be seen as an ensemble instead of as individual pieces. Each one informs the other, making one complete idea. I draw a significant amount of inspiration from classical music. For example, Beethoven's sonatas are derived from a single theme and stretch in all directions, all based on the logical, unrambling exploration of harmonics. Although this work, *Seven Variations on a Theme,* should never be compared to that of a Beethoven sonata, its variations and explorations are inspired by them.

I gain a certain satisfaction in the repetition of a form. The process of metalworking is, at heart, a meditative and repetitive action. When looking at the life work of Constantin Brancusi, I learn from his concentrated focus on a few simple forms. I am inspired and amazed that his exploration was so lovingly contained. Looking at the many bronze versions of the *Sleeping Muse* I imagined the sculptor cradling each head while sanding the surfaces. It is this moment with which I most identify in the studio.

I rely on these various influences for inspiration and guidance. Of course, one cannot compare the work of geniuses to one's own, but one can learn from their pursuit.



**Nina Lane Neily**

My creative process is a type of psychic journey. I use this term differently from its typical use in the 1990s. After discovering a need to break my creative stagnation in the studio, the past several years have been filled with intense self-evaluation. I am addressing emotions, states of mind, and how I struggle to feel a sense of wholeness, confidence, and balance in my life.

One of my journeys has been the exploration and creation of special *Shields* that investigate life's vulnerabilities, coupled with the erosion of daily life. These shields are for those who wear their hearts on their sleeves, exposing their souls and emotions.

*Excavation Shield #6* shows the beginning stages of emotional healing. Despite the fact that they have endured exposure to the ravages of life and have subsequently eroded, their will to exist is demonstrated by their remaining beauty. The stitches sewn at the edges of a shield are proof that the desire to live is greater than the power of vulnerability and the erosion that takes place so often throughout our daily lives. Both of these shields express a resolute protection of the fragile yet strong, timeless inner spirit and soul that dwells in us.

During the exploration of vulnerability and erosion, the discovery of self and childhood has come to me. From the time I was a child I have thought the shape of a heart, as we know it, was wonderful to see and draw. There is something warm, romantic, and familiar about seeing this shape. It is a shape, like the cross, that is universally understood. While growing as an artist and addressing emotional issues, I have come to accept the heart as a legitimate creative shape. It expresses different feelings and vulnerabilities. Actually, it may express the most child-like, primitive, emotional states. It doesn't have to be intellectualized. It is a raw, comfortable feeling and shape I can create with. It's like eating great comfort food: mashed potatoes and gravy!

Discovering and allowing myself to create from both sides of my being, the mature adult and the formidable child, has been quite a challenge for me. These pieces have been exhumed from the burial ground of emotions; they are self-portraits of my feelings and experiences in life. These works are exercises in remaining honest and soulful.

ABOVE LEFT
*Excavation Shield #6,* (front), 1995
sterling, 14k, 18k, 24k
2 x 2 x ½"

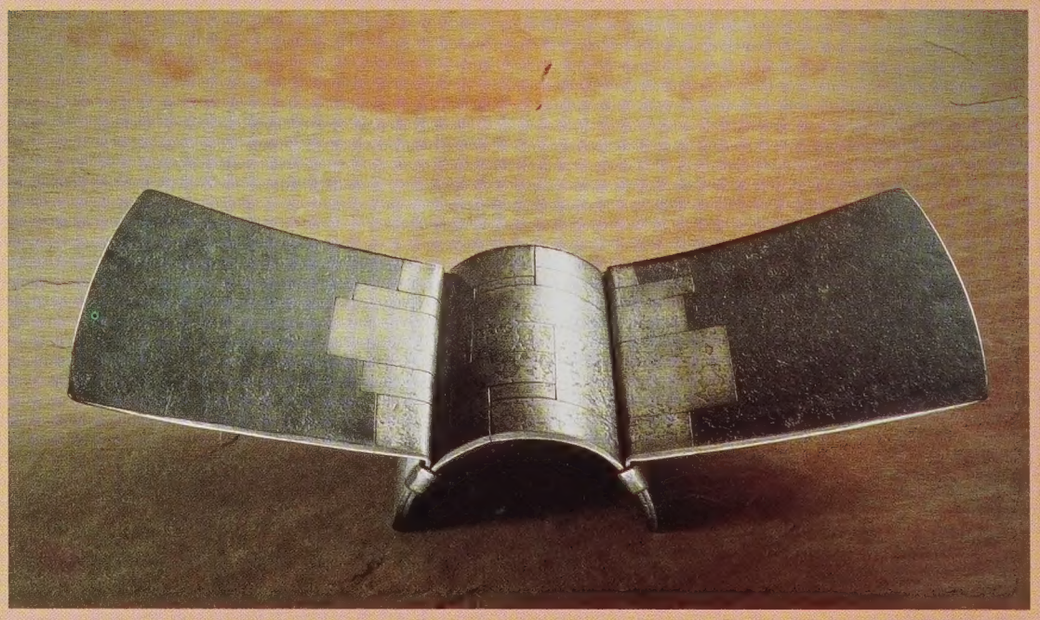
ABOVE RIGHT
*Excavation Shield #6,* (back), 1995
sterling, 14k, 18k, 24k
2 x 2 x ½"

RIGHT, TOP
*Inlaid Square, Skewed with Hole,* 1995
forged mild steel
4 x 14½ x 14½"

RIGHT, BOTTOM
*Winged Tray, Pierced,* 1994
forged mild steel
6 x 24 x 12"

**Tom Joyce**

The forged iron fruit bowls illustrated here are tied closely to the origins of my blacksmith training as a boy in agricultural tool forging and repair. Like the patchwork repair of various tools before them, they too are made from selected fragments too short to save and destined to be discarded or recycled. These individual parts are wrought together into a patterned matrix which is forged into shape while hot. Often the forgings are folded like kneaded bread to reveal and conceal its story simultaneously. This gesture references cultivated soil turned up and under by the plow whose agricultural function inspired this body of work.



**Patricia Telesco**

I want people to get the meaning of my work by looking at it, unencumbered. Therefore, I decline to make an artist's statement, and offer the following as an explanation of my position:

Moyers: It seems to me that we have lost the art in our society of thinking in images.

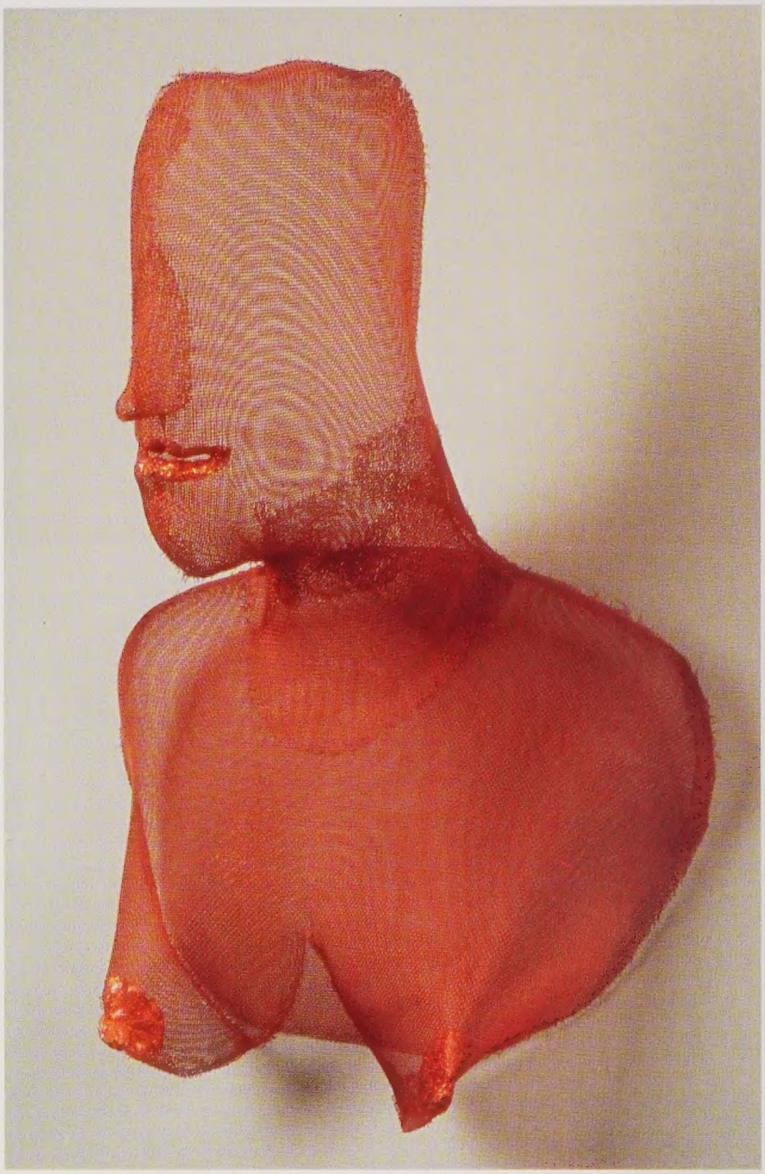
Campbell: Oh, we definitely have. Our thinking is largely discursive, verbal, linear. There is more reality in an image than in a word. *

*Campbell, J. and Moyers, B., *The Power of Myth* (New York: Doubleday, 1988)

RIGHT, ABOVE
*Series XXIV, #1,* 1995
14k, 18k, bronze, nickel, patina
2 x 2 x ⅛"

RIGHT, BELOW
*Series XXIV, #2,* 1995
14k, 18k, bronze, nickel, patina
2 x 2 x ⅛"

Photographs by Charlie Seifried



**Willy Scholten**

My sculptures are images depicting the female experience in a culture that polarizes the sexes. Through my art I fulfill a personal need for balance and reality, wanting to bridge that gender gap that is exposed to us every day. The use of contrasting materials and techniques symbolize the male and female characteristics within each one of us.

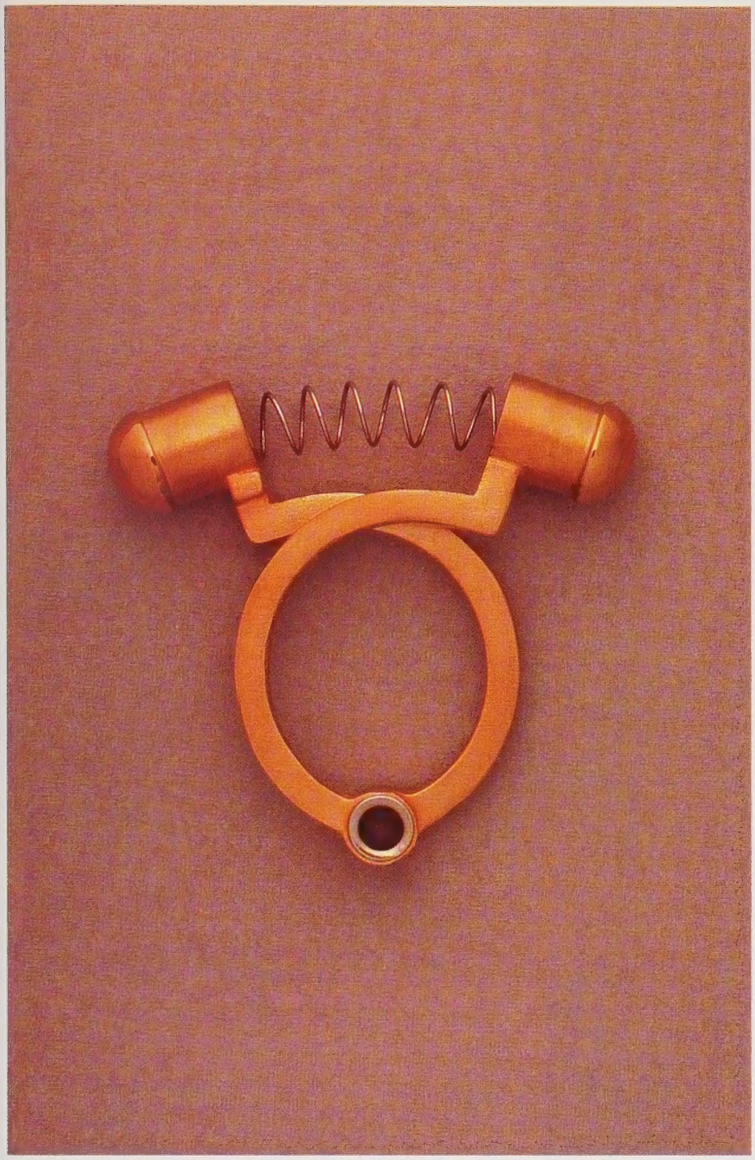
The *Bra* series combines women's lingerie with construction materials like electrical conduit and plumbers tape. All are crocheted by hand from metal filament and represent a variety of women and bodies. Their beauty is inherent, not restricted to style or size.

The *Busts* are a series of figures, hand stitched out of screen wire. They incorporate pattern cutting and sewing with non-traditional materials. Found objects are added in the form of necklaces, hairdos, or body parts to enhance the character's personality. The sculptures are witty responses to issues like personal adornment and beauty standards, gender, fashion, and dress codes.

My art work consists of a wide variety of materials such as metal, wood, Plexiglas, paper, rubber, plastic, gold leaf, tar, enamel paint, oil stick, and mineral pigments. Works range from one to nine feet in height and sometimes combine planar elements (the illusion of space) with the three-dimensionality of sculpture. These structures depict my reactions to phenomena such as physical appearance, importance of image, and adoration of beauty and youth. Even though subject matter can be serious at times the presentation is always humorous.

ABOVE LEFT
*Bust #2*, 1995
metal screen wire, paint
22 x 15 x 14"

ABOVE RIGHT
*Priscilla*, 1995
metal filament, metal, paper label
34 x 17 x 9"



**Chris Darway**

Most people like to wear rings but almost no one likes to size them. If a ring could self-adjust to a range of finger sizes, people on both sides of the bench would be happy.

The adjustable series is an exploration of this problem. The parameters for this study are as follows: The method (i.e. mechanism) would be the ring. Wearability would be secondary and would improve with the refinement of each design. Metal would be the primary material for this particular series. The pieces must be aesthetically pleasing. In regard to the aesthetic I have found that if any of the following qualities are present: honesty of function, elegance of simplicity, or cleverness of design, the aesthetic has already been taken care of. Craftsmanship is a given.

This simple exercise has given me years of pleasure. There is no better feeling than the AH-HA!, followed by a trip to the workbench to verify one's conclusion.

ABOVE LEFT
*Push Button Ring*
*(Adjuster Series)*, 1995
14k cast gold,
stainless steel tube, spring
¾ x ¾ x ¼"

ABOVE RIGHT
*Plunger Ring*
sterling silver, hematite bead,
stainless steel wire
1 x ¾ x ¼"

LEFT
*HIV Infected Rosary,* 1995
AZT capsules, DDI tablets,
Stop Watch, gold wire, 24" dia.

BELOW
*Common Thread,* (necklace), 1995
24k needle, HIV(+) friends buttons
12" dia.

**Ben J. Cunningham**

Body adornment and body language have been very important in my life. As a child, understanding and recognizing the adornment of others was a matter of survival for me. The color of the shirt, a bandanna, a jacket insignia, or a tattoo, were worn by members of certain gangs for identification. My need to understand adornment hasn't diminished. On a daily basis I still interact with individuals from subcultures who use body adornment as a form of identification and communication.

This innate understanding of body adornment was further enhanced as I began my studies in psychology and later fashion merchandising, which provided me with invaluable historical background. This exploration has strengthened my conviction to use it as a medium of expression.

Body adornment has an incredible power to depict human nature. To observe human behavior is like reading and re-reading a great novel, each time discovering new intricacies and unexpected nuances. What propels my art is this fascination with people – interacting with them and confirming what unites us, as well as what separates us. Fear, love, joy, humor, sorrow, strength, weakness, isolation, anger: these human emotions form the basis of my work. I believe body adornment, as a medium of expression, is successful in three aspects: (1) It is appropriate to use the body to represent issues of humanity; (2) Humans have an innate desire to adorn themselves; and (3) It creates immediate dialogue between wearer and observer.

Body adornment should act as a conductor and stimulate a dialogue between wearer and observer, thus providing others with a more accurate reflection of the wearer's commitment to himself as well as to social issues. Body adornment's rich history from ancient times to the present, proves its power to communicate both social norms and personal ideology.

**Nicole Jacquard**

My work is a combination of organic and inorganic inspiration. The organic comes from the aesthetic interpretation of organic shapes, vegetation forms, sea organisms, and animals. I make these ideas visible through inorganic 20th century materials and technology. The exciting transformation of ideas and inspiration into an art form has always led me to new and challenging experiences and environments.

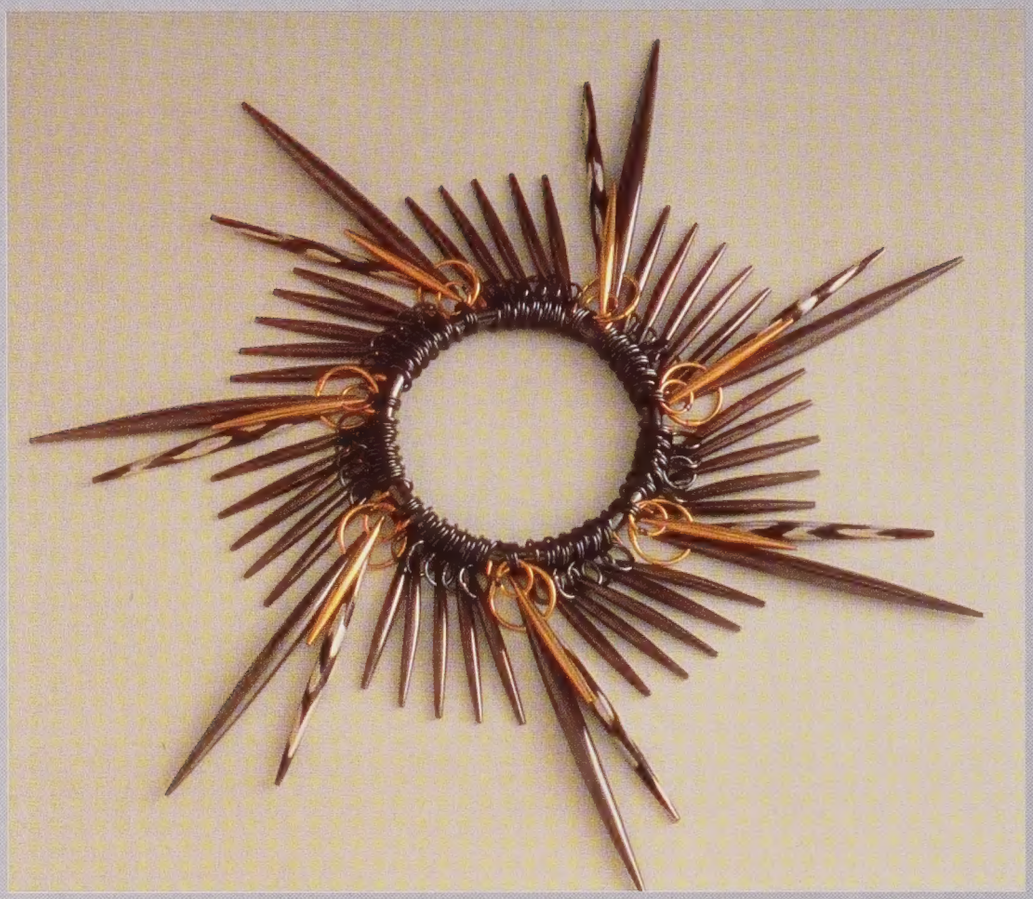
My work usually takes a couple of different directions which allow me to put one of them down and change my train of thought to the other. I enjoy this reciprocating stimulus which helps me to formulate new ideas. The most common approach to creating jewelry or hollowware is two-dimensionally oriented, having only a front and back. I approach jewelry as being three-dimensional. A main concern of mine is not that the piece is always wearable, but that it conveys the right idea. I would like to think that my pieces are not for everyday use, but are striking in their appearance and are for more special occasions. I tend to focus on jewelry that has a confining quality with limited mobility, however not inhibitive when worn. I would like the wearer to become more aware of the space around them and the active role they play within that space.

*Gothic Interpretations,* 1995
22k, silver, brass, copper, acrylic
8 x 5½ x 3½"

Photograph by Kevin Montague

My latest jewelry is a direct response to a year in Australia on a Fulbright Grant, where I studied at the Royal Melbourne Institute of Technology. It is architecturally inspired and I have never done anything architectural before. I was interested in relating some of my figural work to some structural building forms. Primarily I was thinking about windows. Whenever I pass a house or building I am intrigued by what I can see in the windows. I hope looking into them will give me some clue about what kind of person/s live, work, or pass through that particular environment. It is a voyeuristic approach that concerns me. The pieces all have their own structure for the pins to be displayed when not worn. *Gothic Interpretations* is the most complete of all the building structures. There are four in the series. All the buildings have an etched drawing on the back panel: linear elements and three-dimensional parts of buildings, some of which are pins. *Line Definition* is the most spatial, concentrating on relating the etched linear and three-dimensional elements which are placed in succession as panels.

The windows are a step further in my voyeuristic approach. When the pin is worn, the wearer is actually the person in the window. They physically become a part of the piece. *Home, Shop,* and *Church* are named for common windows we all see and associate with every day. The latest pieces from my Architectural series are the *Portholes.* These are windows that are in many houses and have no real purpose except to let in light. They are small and often remind me of an eye piece for a telescope or kaleidoscope which are objects that invite closer investigation and when looked into, reveal small details. With these windows I wanted to focus on details of a house that are ornamental and often forgotten. *Portholes* are a fragment of a house and are more three-dimensional with the addition of the bar-structure that protrudes from the front. Again, the actual window is removable and worn on the body, making the wearer a part of the piece or letting viewers have a small view of you.

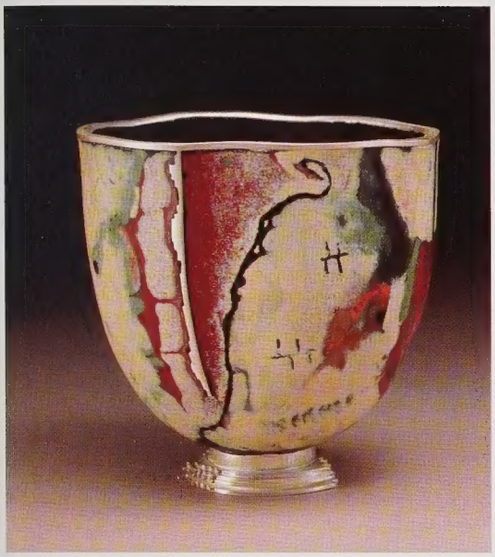


**Rachelle Thiewes**

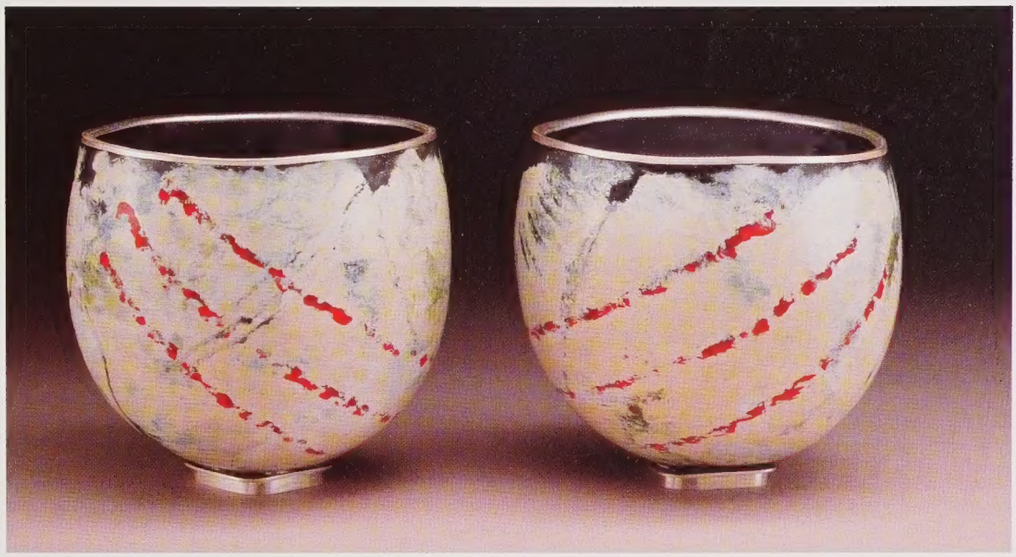
The jewelry I make is designed to challenge and engage the wearer, making them an active participant; an initiator of sounds and of continual reorganization of the jewelry's visual structure. When at rest, on or off the body, my work has a visibly defined rhythmic structure. The kinetic qualities found in each piece turns this structure into an ever changing visual chaos when the jewelry is worn on a body in motion. The original visual rhythm returns only when the body becomes motionless and the jewelry quickly realigns itself to a static structure of order.

LEFT, TOP
*Ring of Thorns (#261)*, 1995
18k, silver, patinas
3/8 x 9 1/4"

LEFT, BOTTOM
*Ring of Thorns (#260)*, 1995
18k, silver, carved slate
1/2 x 8 x 6"



*Monument Valley,* 1994
copper, fine silver, vitreous enamel
4 x 3¼ x 3¼"



*Shell Cups,* 1994
fine silver, vitreous enamel
3½ x 3 x 3"

Photographs by Tom Mills

**Sarah Perkins**

In my work the metal forms and the enamel imagery work together to make a whole, with the two techniques complementing each other rather than one being visually more important than the other. Technically as well as visually, the pieces are a unit. Almost all the metal work is done first, using extra hard solders and techniques that can withstand the high temperatures of the enameling kiln. The enamel is then applied and fused into place on the completed metal form. When the enamel is also complete, it is ground down to the desired level and the final finish is applied. Using this method, the final sanding and finishing steps for both media are accomplished concurrently, making the surface a uniform level and texture.

This striving for unification is not just a matter of taste or aesthetics, but one of personal philosophy as well. My theme is relationships between things, primarily the relationship between people and the natural world.

The forms, colors, and imagery in my work basically derive from three sources: metal technology, landscape, and the human body.

I feel a strong affinity for metal and am fascinated by its permanence, malleability, strength, and surface qualities. I use directly or copy in enamel some of the colors and surfaces which naturally occur through the various working processes. It is also important that some metal show on the surface, rather than being simply the support mechanism, because I want to show that the finished piece is a relationship between and a collaboration of two media.

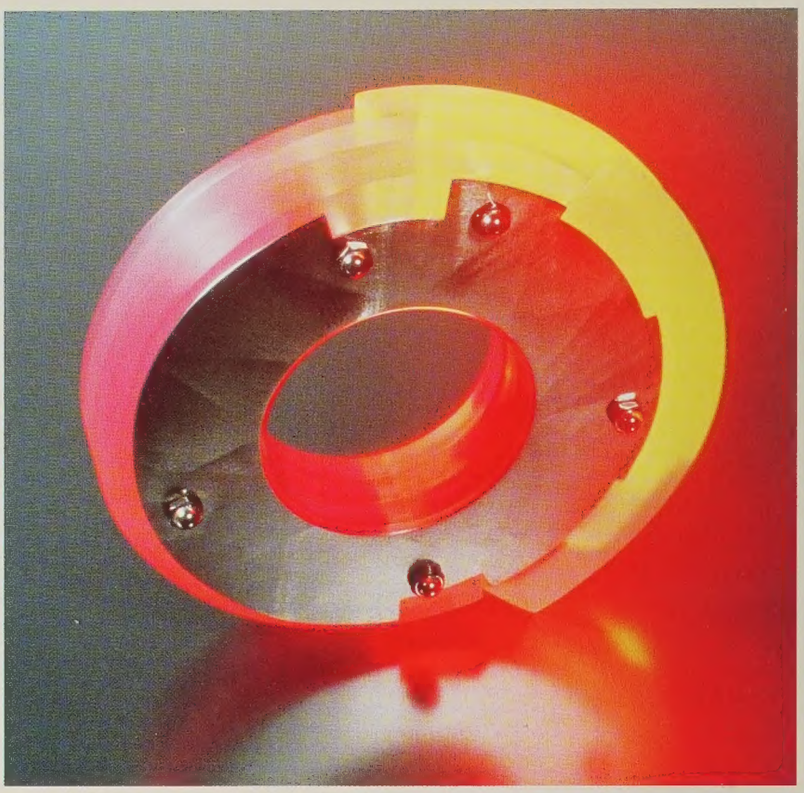
Relationships between people are also an issue in my work. This is especially apparent in the cups. The social and ceremonial aspects of drinking are referred to with these pieces and it is important that they are completely functional, whether they are ever actually used or not. The scale is consistent with this, as are the warmth and softness of the forms and finishes which invite the viewer to hold and investigate the work with both eyes and hands.

My work reflects my emotional response to my environment. It refers to the general idea of landscape, body part, or event rather than a specific, identifiable thing or place. The comparison between the human body and the landscape or Earth is one which has been made repeatedly throughout history. By using this comparison, a sense of connectedness and completeness can be achieved.

**Karen McCreary**

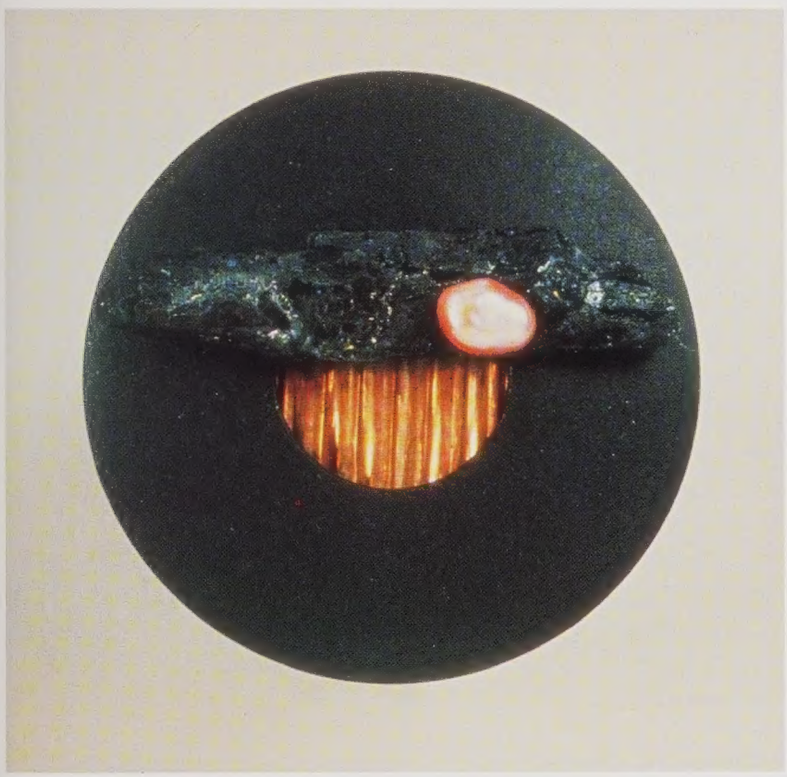
I am inspired by the scientific impulse to explore, observe, and describe. My jewelry combines plastics, metals, and electronically generated light and color. I am drawn to these materials by their unique characteristics which allow me to create objects of transparency, depth, and moving light and color. I leave these artifacts behind as record of my discoveries.

Jewelry is an art form loaded with traditional meanings: it is an investment, a symbol of power and wealth, a token of love. It is an art form which implies the human presence revealing the subjective nature of reality – what we see is actually determined by how we choose to look. These associations fascinate and attract me to jewelry making as a means of personal expression.



RIGHT, ABOVE
*Radial Pulse Emitter,* 1994
acrylic, nickel silver,
electronically generated light
6 x 6 x 1½"

RIGHT
*Reflection Point C,* 1995
acrylic, cast ivory,
electronically generated light
3 x 3½ x 1"



TOP
*Landscape Series I: Garden of Eden,* 1995
teflon, pink gold, coral, pebble,
sterling silver, rubber, 2½ x 2½ x ½"

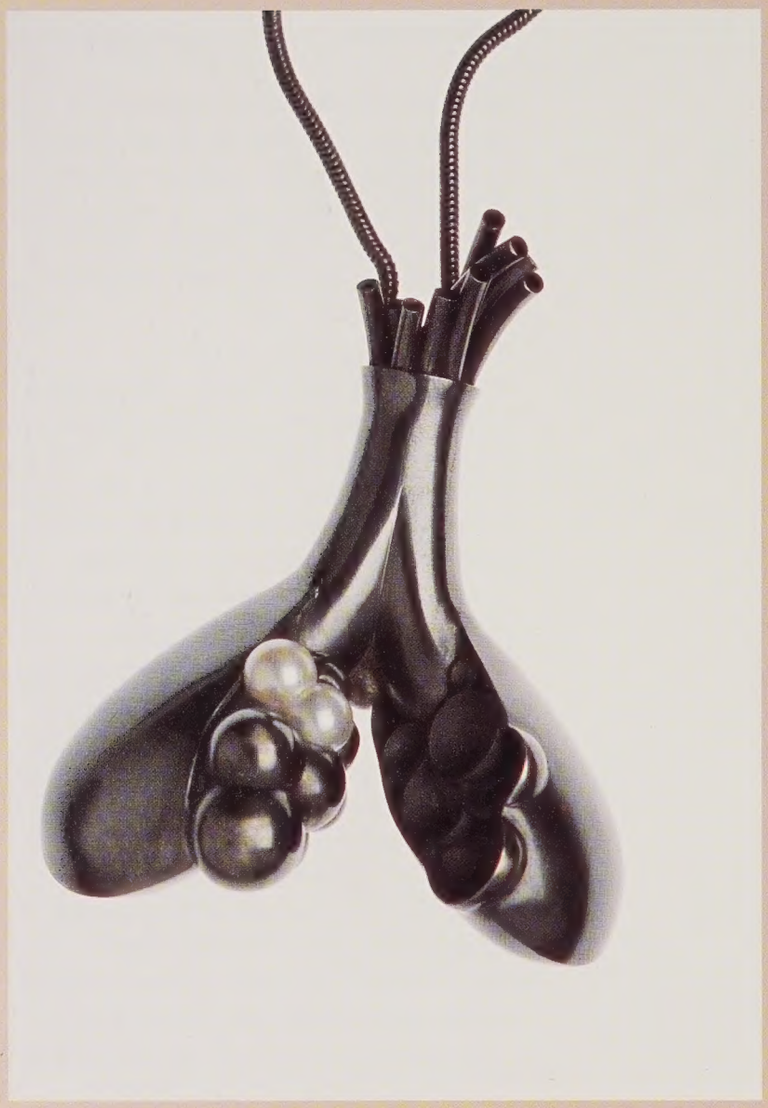
ABOVE
*Landscape Series I: Pink Moon,* 1994
teflon, sterling silver 24k, black crystal,
pink pearl, rubber, 2½ x 2½ x ½"

**Helen Mason**

I have always been fascinated by the intimacy of small-scale objects which jewelry provides. It is the only art form which provides direct contact with the body, creating a symbiotic relationship between the work and the person wearing it.

As a sculptor, I see myself constructing shapes that are self-contained, uncompromising, and singular, often thinking in different scales to explore an idea. I refer to my pieces as visual objects that express a logic and order connected to Japanese culture and creating associations of contemplation and meditation related to Zen philosophy. My inspiration is drawn from Minimalism and the stability and refinement of geometric forms. I prefer certain formal vocabularies, especially the circle and the sphere, because of their symbolic reference to wholeness and their magical link to the physical and spiritual world. Balance and proportion are significant factors in the compositional process and because of the reduction of form, every element is of absolute importance. The color black is always a constant, incorporating a strong influence of the East, symbolizing mystery, elegance, and serenity. I use subtle surface texturing and layering to achieve a sense of depth. I have tried to imbue modern industrial materials, such as aluminum, steel, acrylic, and rubber, with the same aesthetic qualities as silver and gold.

The motivation for my work is a continuing search for innovative ways to express ideas and test convention, always with the desire to break the boundaries between fine art and craft.



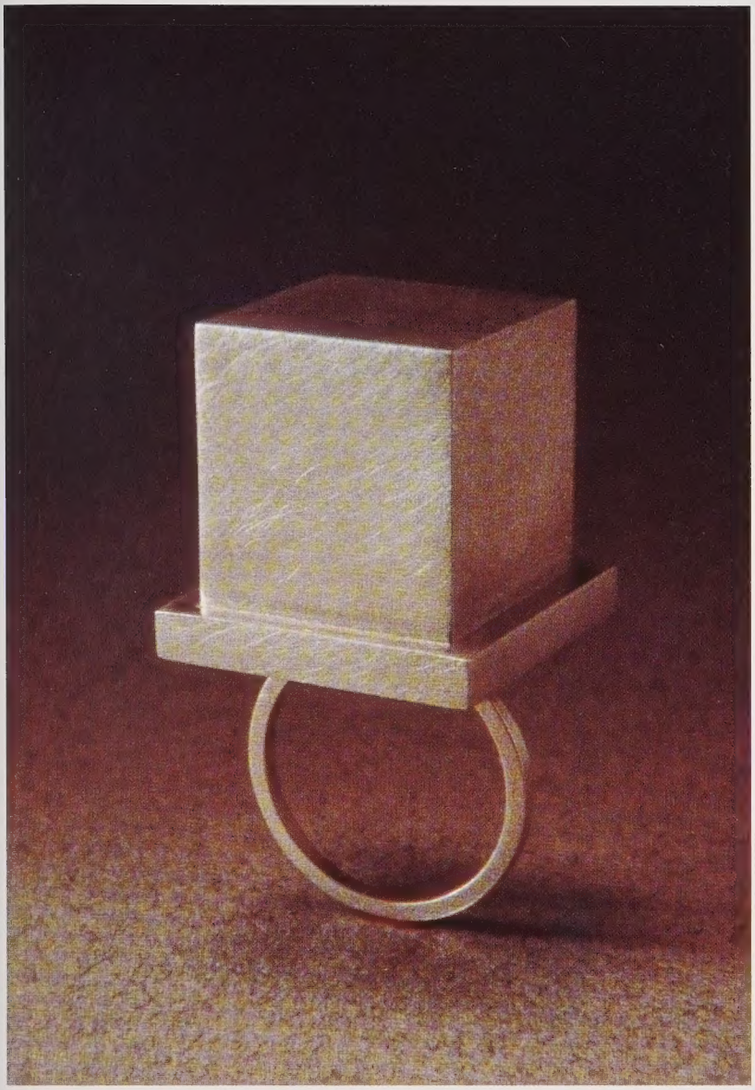
**Paul McClure**

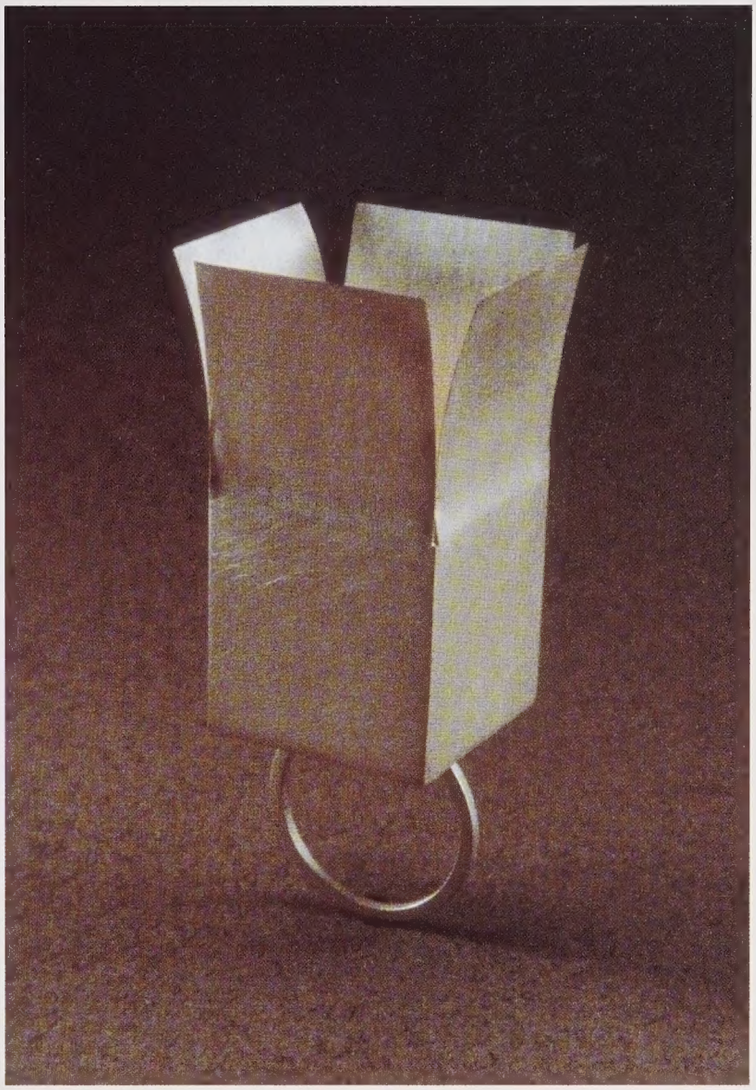
These works are a selection from a series titled *Memento Mori*, 1994-1996. They relate to traditional themes of death in jewelry and stem from a personal need to provide a ritual for mourning the deaths that surround my life. The materials, oxidized silver and pearls, have been used as a historical reference to the materials found in some mourning jewelry. The aesthetic reference to anatomical imagery is a continuing theme from my previous work, establishing a direct visual relationship between jewelry and the human form. By creating an imaginary visual representation of the process of death through illness, I have tried to manifest the intense emotional impact of death into an intimate and wearable object. In a world of pandemic disease, the jewels of *Memento Mori* attempt to satisfy the primal human need for understanding death as part of life itself.

ABOVE LEFT
*Lungs I,* 1994
oxidized sterling silver, pearls
2⅜ x 2 x 1"

ABOVE RIGHT
*Organ I,* 1994
oxidized sterling silver, pearl
2 x 1 3/16 x 1"

Photographs by David Rasmus





ABOVE LEFT
*Signet Ring, (Tefilin)*, 1994
silver, 1 x 1 x 1⅝"

ABOVE RIGHT
*Opened Box Ring*, 1994
silver, 13/16 x 13/16 x 2 7/16"

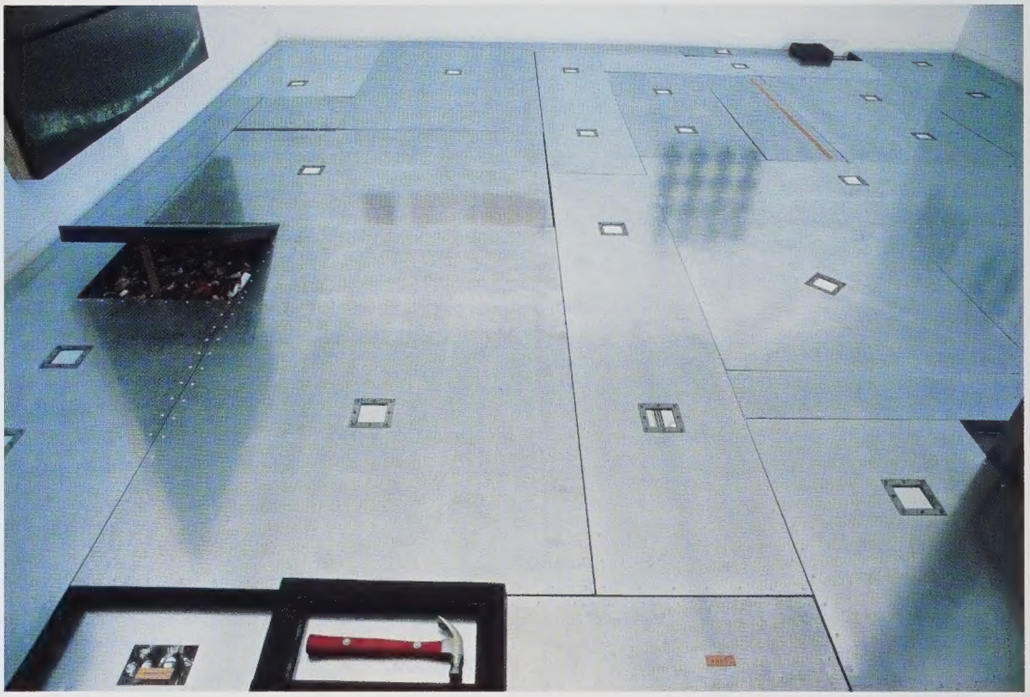
**Noam Elyashiv**

The five rings are part of a series that were dealing with a symbol: Crown. This series developed from formal research into the idea of a jeweled representation. I evaluated my interpretation of the crown. I examined such factors as form, color, weight, and structure in order to understand the significance each one has in relation to the subject.

Generally my work questions both physical and spiritual levels in jewelry. I try to find where these levels meet and how I can use them as a starting point for a piece. This quest serves as a source of inspiration, an energy which feeds my work and the reason for it.

RIGHT
*95–1*, (detail), 1995

BELOW
*95–1*, (installation-floor piece), 1995
galvanized steel, wood, mirror,
photos, chocolate, rivets, hammer,
bible, copper
18'4 x 18'4 x 3"



**Peter Diepenbrock**

The work pictured was created specifically for a three-person exhibition at the Lenore Gray Gallery in Providence, RI, in November of 1995.

Measuring 18'4 x 18'4 x 3"(thick), this floor piece was constructed from 35 interlocking panels. Each panel is fabricated out of a plywood and 2 x 3 subfloor, laminated with 20 gauge galvanized sheet metal and secured with 3/16" aluminum pop rivets. There are five hatch doors, some of which are propped open and contain various elements or objects. In addition, 28 6 x 6" steel framed mirrors are inlayed into the floor according to a specific arrangement.

The intention of this piece was to challenge my natural tendency of creating and placing sculptural objects, however large or small, in a gallery setting. I liked the connotation of the floor mat: something to wipe your shoes on, something to walk on, something looked down upon, and not particularly respected; all felt from the feet up.

The overall concept of a cold, calculated, and precisely fabricated floor, appeals to me as a metaphor symbolic of our current culture and its obsession with technology. Corporate and governmental projects of enormous scale and cost continue to develop, worthy of respect for their engineering wizardry, yet equally worthy of suspicion and grave concern.

Once the space is entered one cannot avoid the work. You are on it. Scratching its surface with the grit on your shoes, changing the piece as you walk. Looking down, you see fragmented reflections of yourself, framed and set off by the patchwork of steel and rivets. Some of the hatches invite a close inspection, others deny access, leaving their contents to the imagination.

**Barbara Seidenath**

I consider myself a jeweler using traditional techniques to create pieces of adornment. Wearability is a primary concern in my work. In the past several years I have been engaged in experiments with color using enamel techniques to realize these ideas. I am trying to bring into this work a certain lightheartedness and ambiguity that allows the wearer and the viewer room for personal interpretation.

TOP
*Earrings,* 1995
18k gold enamel, coral beads
1 x ½"

ABOVE
*The Sleeping Beauty,* 1994
sterling, enamel, coral
1 x ½"

**Nancy Slagle**

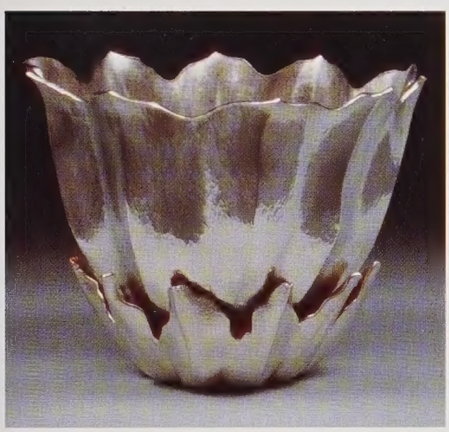
This work is a continuation of my study and contemplation of form. Planes and curves, static and kinetic, hard and soft, yin and yang; all of these questions of balance are evident in the resolution of form. Through the manipulation of these various elements movement, energy, and vitality become apparent.

A vessel is a container of space and a definition of form. My recent forms have gradually become more sensual and volumetric; these rounded, full, pregnant shapes are achieved though deforming. A variety of texture, hard and soft, plain and rich, enlivens and enhances the surface of these forms. The scale is kept conservative to promote an intimacy of relationship with the object.

RIGHT, ABOVE
*Extrovert Tea Server,* 1994
sterling silver, wood, dye
6½ x 6 x 3¾"

RIGHT
*Introvert Tea Server,* 1994
sterling silver, wood, dye
3½ x 5 x 3¾"

**Candace Beardslee**



My intent for this body of work was to combine function, craftsmanship, and content into a collection for the table, to continue the historical traditions of the craft and to challenge myself technically in order to expand my options for expression.

I wanted to create a beautiful body of work that reflected the uniqueness of the natural plant world. These pieces are intended to make the viewer feel good and to feel a sense of awe and respect for the images they represent.

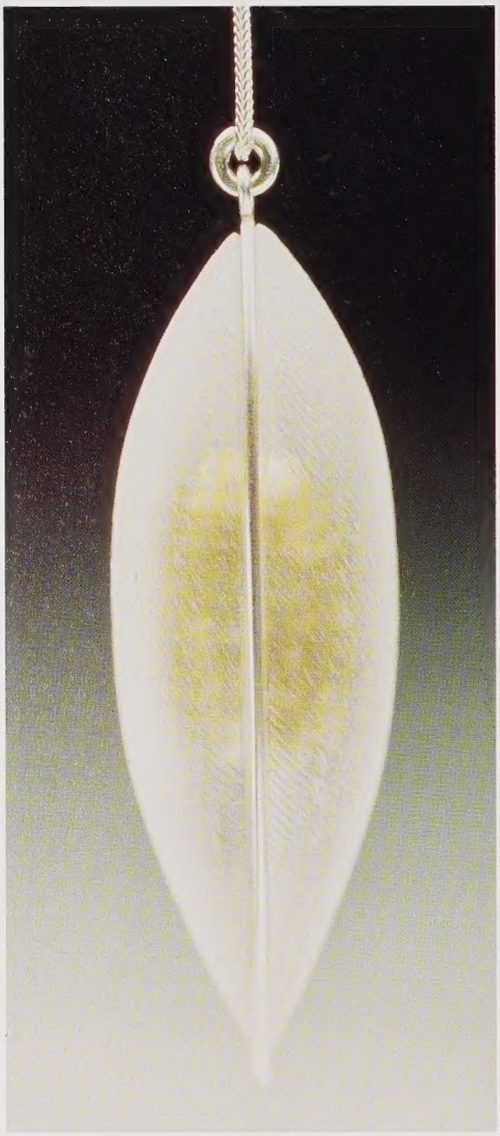
The natural world has always been an important inspiration for my work. For this collection I wanted the plant forms themselves to be the vessels versus making forms and decorating them with plant images.

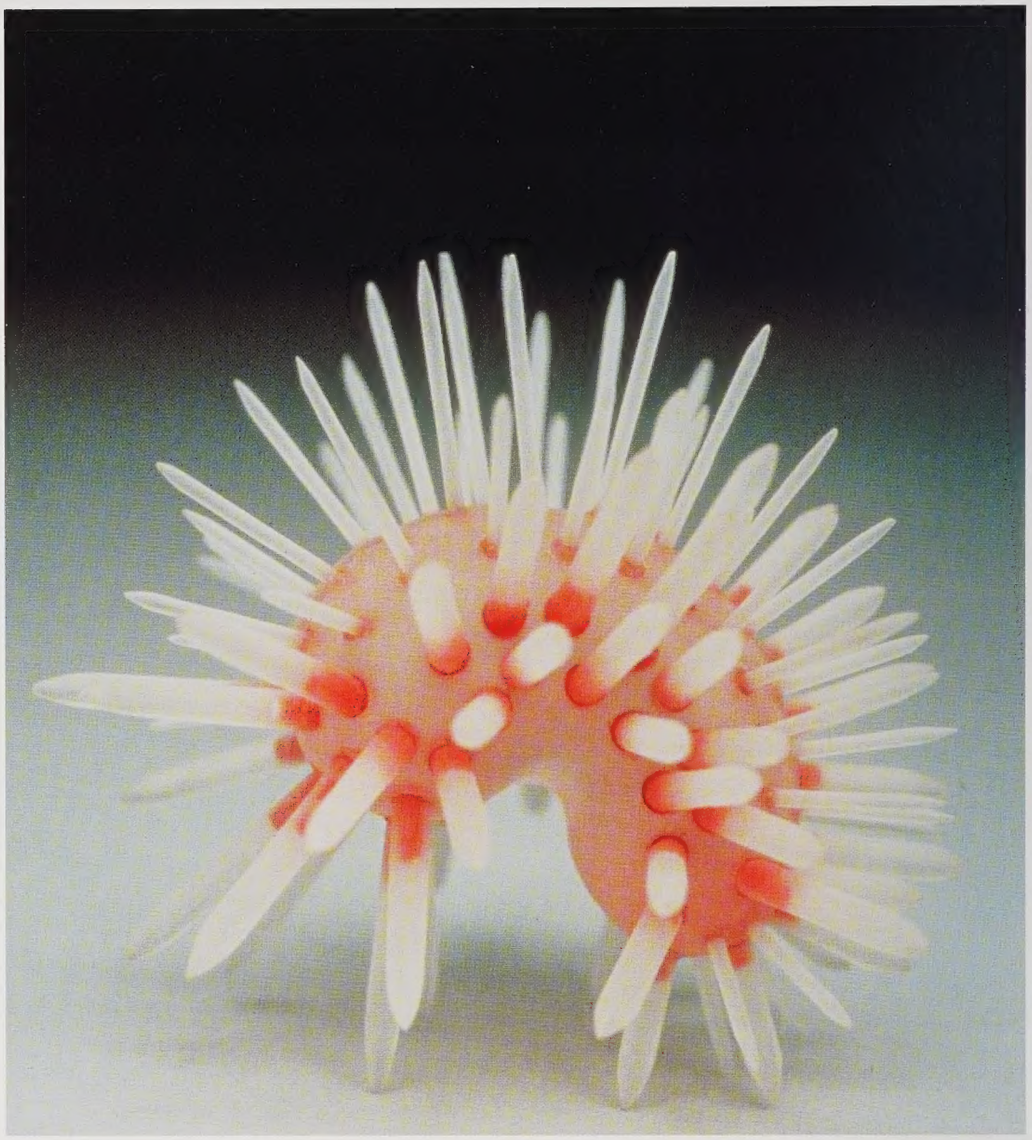
I have strived to obtain the highest level of craftsmanship possible. I have a reverence for quality work because I feel that the message I am trying to convey is much clearer and more potent when said with skill and caring. I derive as much satisfaction from working the metal as I do in creating the images.

Function was also an important component in the work. I believe the tradition of function in craft to be one of the key elements that define craft and I am striving to continue that tradition.

ABOVE
*Botanical Study I: Fructiferous Umbel,* 1994
sterling silver, gold plate
3¼ x 4½"

TOP
*Botanical Study III: Cucurbita Maxima,* 1995
sterling silver, willow
8 x 18 x 11"





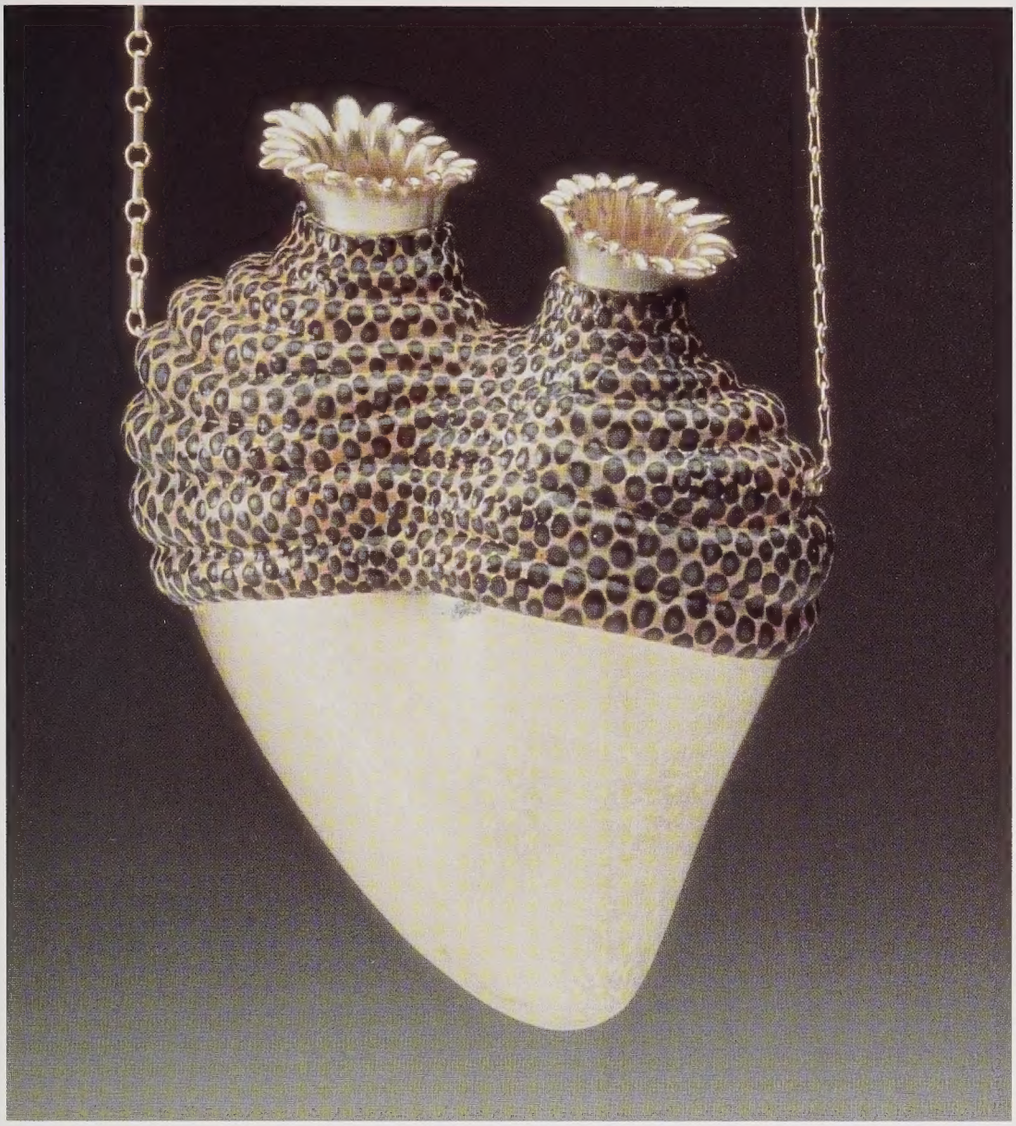
**Melissa M. McGrath**

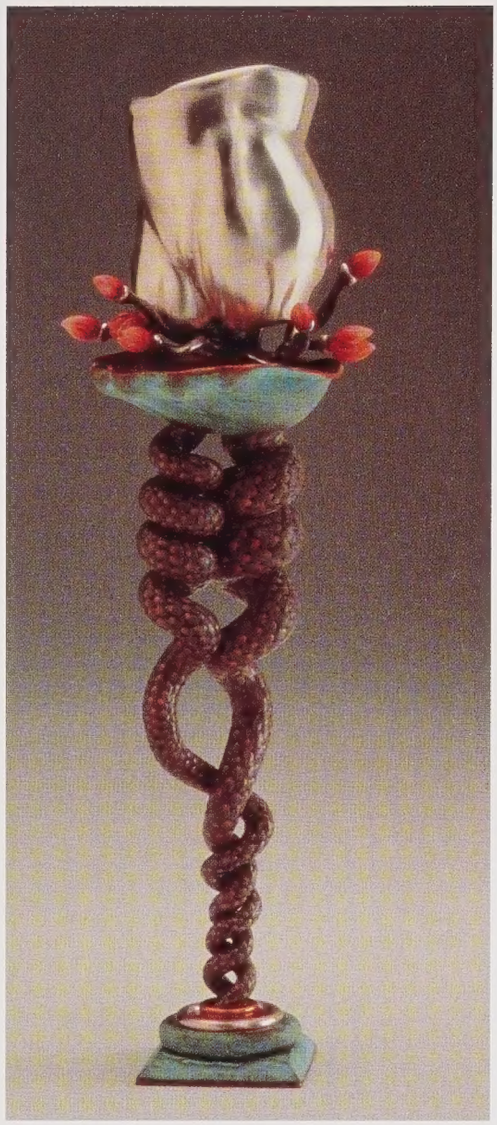
The objects I create stem from my love of natural science. My psyche has always been drawn towards science and nature and this duality has allowed for great visual and mental stimulation. I am especially excited by organisms found within microbiology. The fact that microbes are profuse yet invisible in our everyday existence awes me. Obscured by their size, these creatures are elemental in the harmony and balance within our ecosystem. By creating these objects I hope to permit the viewer a glimpse into the fragile yet powerful nature of our world. My education has allowed me a modest but broad understanding of a wide range of various biological sciences. This fact, along with the liberty to experiment, has assisted my ability in the synthesis of different essential qualities of each science within each piece. I have the freedom to invent morphological objects. These personifications of nature may resemble single celled organisms, sea creatures as well as insects trapped in resin. Lately my favored medium has been plastic. However, I hope to incorporate soft fabrics, metal, and wood; materials which will help me to discover a multi-textural matrix in which to form layered and profound objects.

I plan to intensify my research by interviewing those who work in the field of science. My intent is to obtain access to the specimens found in the entomology and zoology departments. Studying these creatures will allow me to have a detailed grasp of their structure and character. I will then have a greater range of information with which to draw from when composing my own work. I also plan to continue reading pertinent articles and books which inform and inspire my art.

ABOVE LEFT
*Cell,* 1995
plastic, pigment, sterling
4 x 2 x 2"

ABOVE RIGHT
*Anemone,* 1996
plastic, pigment
4 x 3 x 3"





**Lin Stanionis**

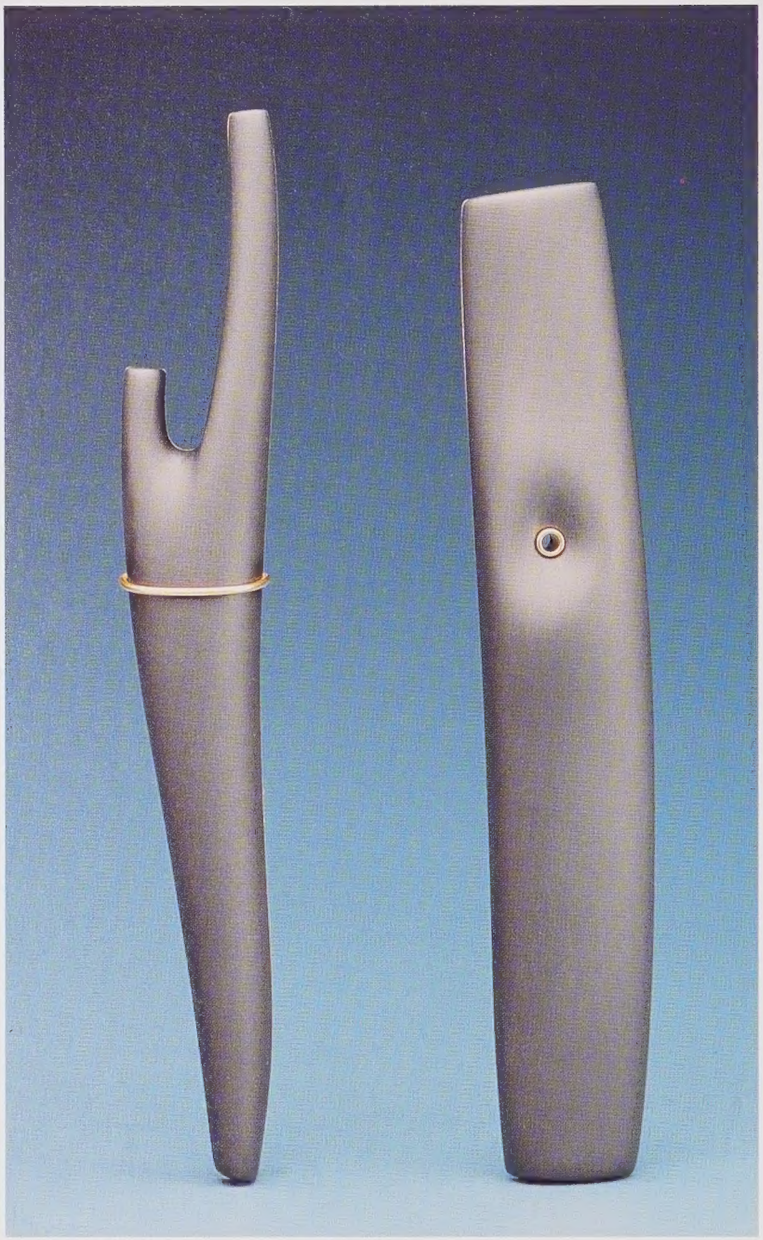
Fundamental to my work are the concepts that the body is central to experience and that there exists in an object a point where function and meaning converge.

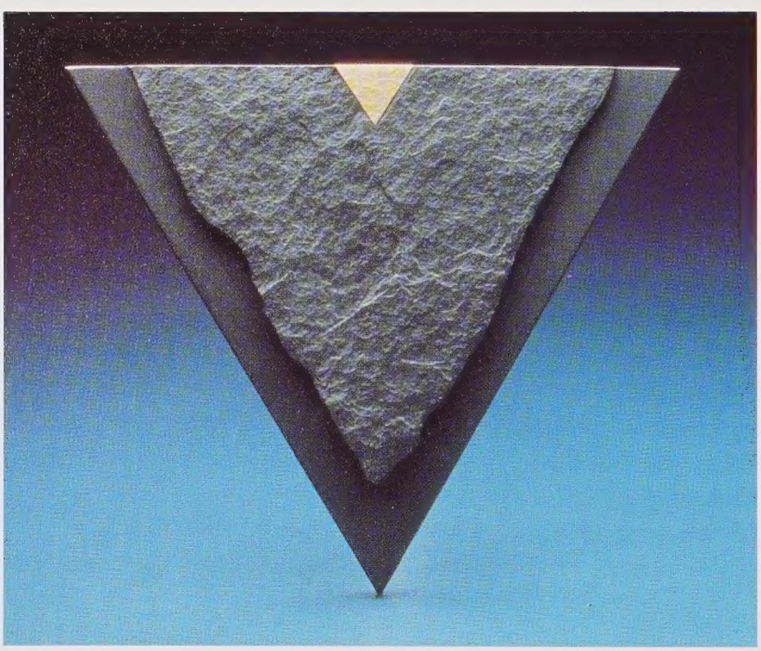
These ideas were initially explored in a series of liqueur cups. These works focused primarily on the implications inherent in the vessel form when it is employed for symbolic purposes. The symbolic potential of these objects is carried forth in a constructed visual narrative of form associations. It is the use of these vessels however, and the suggested union that ultimately complete the concept of the work. The visual narrative contained in the forms of these vessels united with the act of their use result in an expanded meaning where the work now embodies the idea of the physical body as host or conduit through which spiritual experience is made manifest. The work, then, functions to intercede between the physical and the spiritual.

Further development of these ideas has led to work that carries compound associations linking body function and object function whose syntax signifies desire, interchange, and transformation. The implied function of these objects asserts corporeality.

ABOVE LEFT
*Double Necked Vase,* 1995
sterling, acrylic, lacquers
6½ x 4½ x 2½"

ABOVE
*Eden of Eros II,* 1993
sterling, micarta, copper, laquers
8 x 2 x 2"





**Don Friedlich**

My brooches are abstract compositions involving concepts of tension, balance, and gesture. In my recent *Interference Series* brooches, I start with a stable, geometric form and create a sense of tension by violating or interfering with that stability. In some pieces, I begin with a piece of slate and interject a metal element; in others I do the reverse.

These pieces are studies in contrast. They are rough and smooth, geometric and organic, precious and non-precious, positive and negative. The forms are monumental but the scale is intimate and appropriate for the human body.

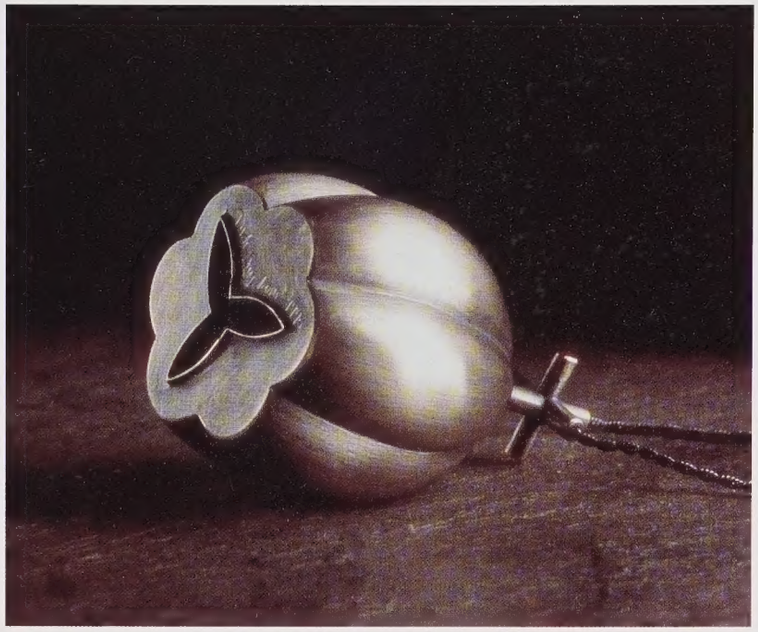
While I don't draw directly from other artists' work for inspiration, the design tenets of the Bauhaus had a strong impact on my early development. In addition, the stone sculpture of Isamu Noguchi and the natural site specific sculpture of Andy Goldsworthy are both close to my heart.

My inspiration is drawn from the simplicity and order of the Japanese garden, the stability and refinement of geometric forms, the delicacy and texture of handmade paper, and the monumentality and power of geological formations.

LEFT, ABOVE
*Organic Series Brooches,* 1996
18k, 22k, slate, sterling
4 x ¾ x ⅜"

LEFT
*Interference Series Brooch,*
18k, 22k, slate, sterling
2¼ x 2¼ x ⅜"

Photographs by James Beards



ABOVE
*Untitled,* 1995
oxidized sterling silver, rope chain
2½ x 1½ x 1½", 52" chain

LEFT
*Fertility,* 1995
23k gold leaf chain, oxidized sterling silver
3¼ x 1 x 1"

**Didi Suydam**

As an artist and jeweler, I create three-dimensional forms that have identity and power as objects, yet transform into wearable jewelry. The concept was inspired by my desire to create pure, simplified forms that could also be worn. My intent is to integrate the authentic essence of form with the intimate ritual of wearing jewelry.

The forms have become softer, more sensuous as I express my current experience with fertility and mothering. These pieces also explore feelings of connectedness, protection, fear, and love. My awareness of emotional relationships and experiences in my life is explored through formal and spatial relationships in my work. For instance the object is constructed of separate parts that must interrelate structurally and proportionately to become whole. This process of relating forms enables me to express emotions that I may not fully understand or even recognize.

Pendant/objects come apart, revealing a chain within. Earrings, also, are integral forms that spin on standing wires connected to hidden spheres, or some other related form. In some pieces, a smaller form is encased within a larger one, further exploring feelings of protectiveness, while also depicting containment and the fertile state.

FAR LEFT
*Cascading Foliage*, 1994
24k gold foil, sterling silver
8 x 4 x 2"

LEFT
*Sheltered Blossom*, 1995
sterling silver, coral
4½ x 4 x 1"

**Sue Amendolara**

For ten years I have been combining precious materials, making jewelry and functional hollowware. I want to create works that have a sense of beauty, fantasy, and femininity, that might exist in an idealized world. The materials and processes used in traditional metalworking lend themselves to the creation of these fantastic objects.

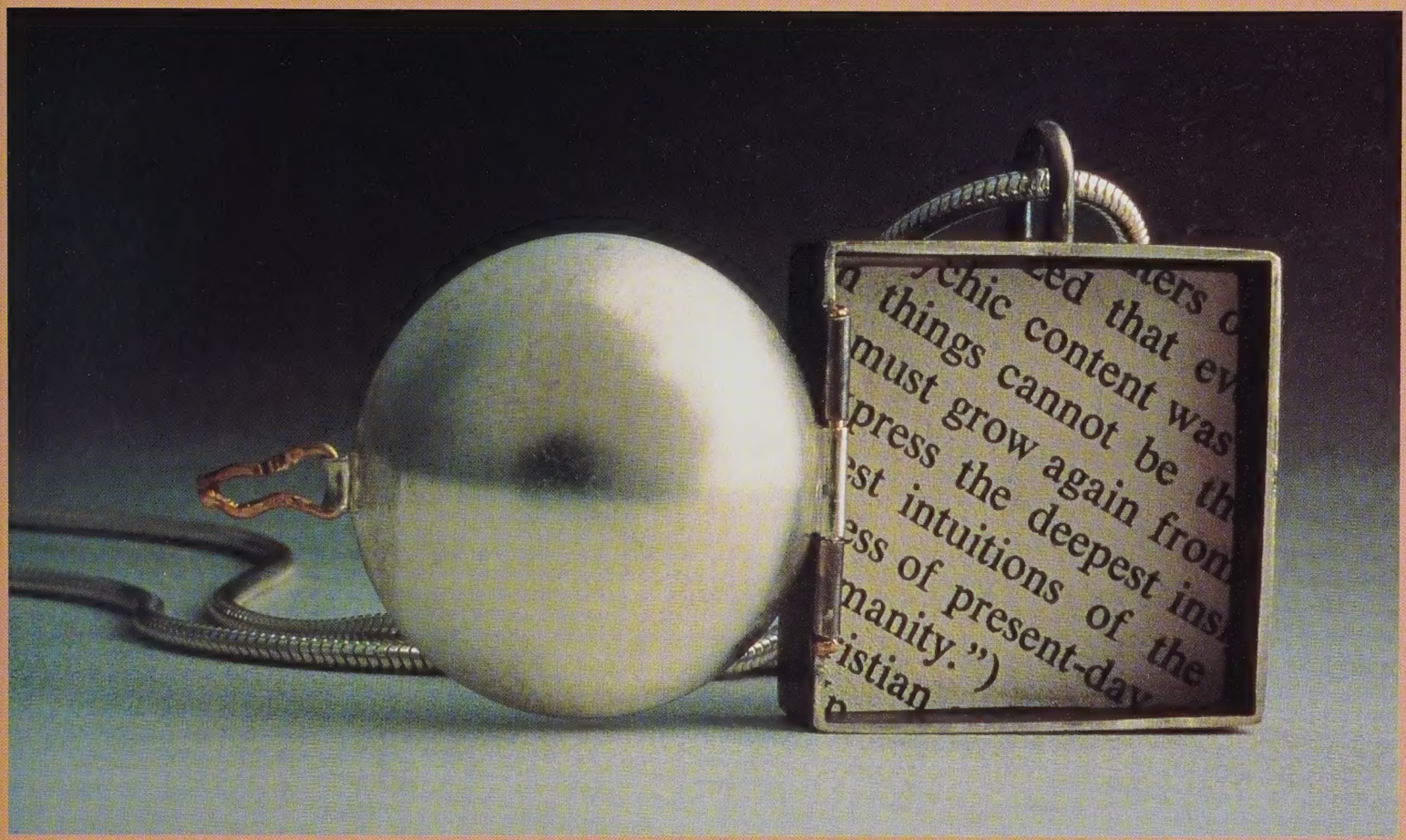
Plant life has been a major source of inspiration for me. I have been attracted to and draw from the distinctive blossoms of orchids and acacias and the leaves of various plants. I hope to capture their gesture and grace. Healthy plants are strong living organisms yet their forms can be delicate and intricate. I find this contrast between delicacy and strength a compelling element of nature and use this contrast in my work.

In the spring of 1993, I traveled down the Amazon River Basin in a dugout canoe. Being in the primary rain forest was an amazing experience and I was completely intrigued with the sights, sounds, and scents of the jungle. The plant forms I saw were very beautiful and different from anything I had seen before. The unusual plants were enhanced for me visually by the way they grew together and intertwined with other plants and flowers. They were dependent on each other for life and most were strong and healthy. The visual combination of various plants, their strength, and the support structure they provided for each other inspired a series of work, my *Jungle* series.

The artwork of several cultures has been influential in the development of form and content in my work. Ancient Egyptian and Indian artwork have influenced me most. I am interested in the intricate, regal, and stoic forms in Egyptian jewelry and objects, the sophisticated technique and fine craftsmanship employed by the artists. Indian watercolors of the 17th century depict romantic scenes using stylized forms and decorative borders. They are delicately painted with incredible attention to detail. The artworks of both of these cultures possess spiritual qualities. I hope to capture these sensibilities in my work.

My works are constructed predominately in sterling silver to accentuate preciousness and create an elegant character. I have used various materials in conjunction with sterling silver, such as bone, coral, ebony, and 24k gold foil. These materials complement each other in color, texture, and surface. They also define shape and detail.

It is important for me to make functional objects and jewelry. The fact that my works can be used or worn to adorn the body creates an intimate relationship with the viewer/wearer. The pieces I make are intended for use in very special or romantic occasions.




**j. e. Paterak**

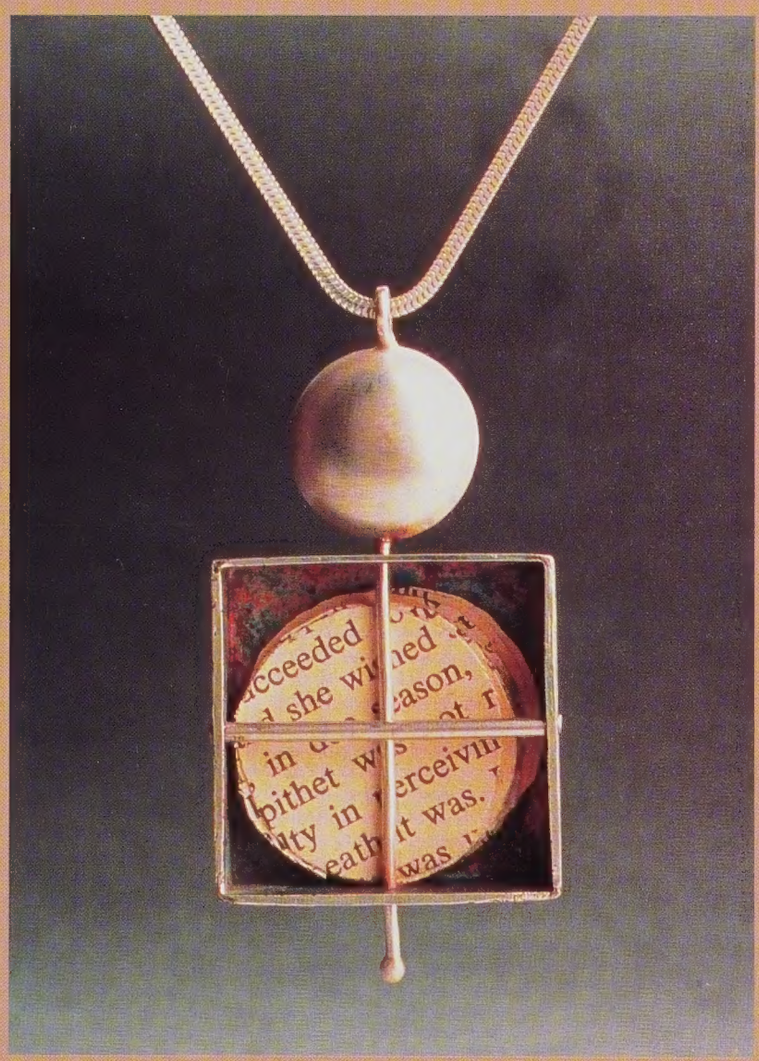
*Remove from your thought the exterior of words, seek the interior until you understand.*

Ibn Arabi

My interest lies in an exploration of materials, their tactile qualities as well as their intrinsic properties of meaning: fineness of gold, edges of paper, weaving chain from fine silver wire. The pages of a book are known to us visually as well as through the sense of touch, and further still, as the primary source we gather knowledge from. When worn as jewelry, they contain verbal knowledge yet seem to express an understanding beyond the surface of words, perhaps concealing a secret on the wearer.

ABOVE
*Invitations,* 1995
14k, sterling silver, book pages
1¼ x 1¼ x ¼"

RIGHT
*Eath It Was,* 1995
oxidized, etched sterling, book pages
2½ x 1¼ x ¼"



FAR LEFT
*Collard,* 1995
gold, resin, rubber
(computer model rendering)
10 x 7 x 2"

LEFT
*Batear,* 1995
black delrin, brass
(computer model rendering)
4½ x 3½ x 1¼"

**Margaret Yaukey**

Object creation is being redefined by the evolution of the computer environment. As an artist/craftsman I wanted to be among the first to pioneer this new way of making objects in my field. I came to Tyler in the fall of 1993 to study CAD/CAM (computer aided design/computer aided manufacture). At that time I was already aware that the jewelry industry, among others, had been using CAD/CAM technology for the past decade. I believe that the Crafts, due to their historical association with the development of technologies, could possibly be in the best position to encourage artists to take on the responsibility of interpreting, through the creation of art, society's technological evolution.

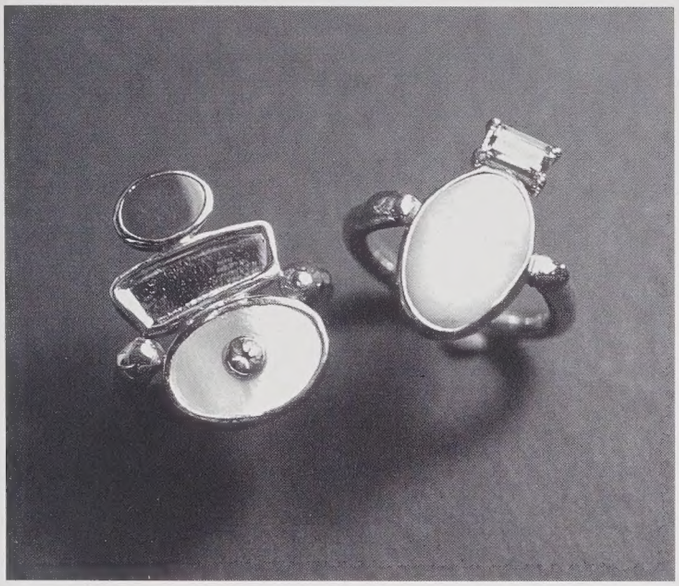
I believe strongly in careful consideration concerning the appropriateness of designs, aesthetics, and processes and how they should be employed in this context. What part of the old do we bring with us? What part of the new is not in our best interest to embrace? What is the role of the maker of objects in this new environment? As we discuss the merits of art objects existing and art experiences occurring in virtual space we know we have entered a new era. In this time of enormous change I look to the history of the discipline from which I come for guidance and perspective.

In the two decades following World War II a group of artist/craftsman came of age and founded the Craft programs in the colleges and universities in this country. They developed aesthetics, researched technologies, and produced work that lifted the American artist/craftsman to new heights in the world Craft community. It is time for those programs to take a step forward and enter a new era. I believe we are on the verge of generating another such Golden Age in the Craft/Art community today. It will be the result of artists/craftsmen entering an entirely new environment within which we will have the opportunity to redefine ourselves and redirect the field of Crafts. That environment is available to us presently in the form of computer aided technologies. These technologies aid us in realizing ideas that we could not have realized otherwise and encourage us to conceive and create with a new freedom. The challenge of defining values and delineating philosophies for the artist/craftsman in the computer environment will fall to those who choose to embrace the opportunities presented. They will be the authors of the new paradigm.

The pieces I make exist as three-dimensional objects, fully described, complete with accurate dimensions and precision mechanisms. The images are renderings of three-dimensional objects existing in virtual space, The bracelet *Batear* was specifically created in such a way that it could be realized through the use of a 3-axis CNC (computer numerically controlled) milling machine. The remainder of the virtual objects in the enclosed portfolio were not designed with the intention that they would be realized through a particular process. Their value is purely as virtual objects.

My purpose is to teach. By combining teaching with research I will be in a position to open my students up to new approaches to the creation of Craft. I strongly encourage students to study the history of their chosen disciplines. In order to develop and expand the aesthetic of our times toward the electronic age of art we need to have a sense of the continuum of art history as it applies to our specific fields. With this in hand I encourage my students to cross the traditional boundaries between disciplines.

My preparedness to teach is a result of the broad-based education I have pursued, from the philosophy of art to the traditional techniques of jewelry and metalsmithing, to my involvement in the research that will move craft alongside the fine arts into the electronic age.



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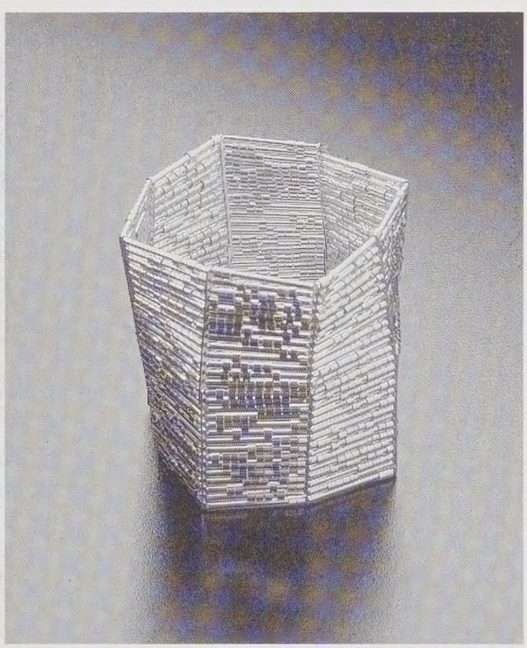

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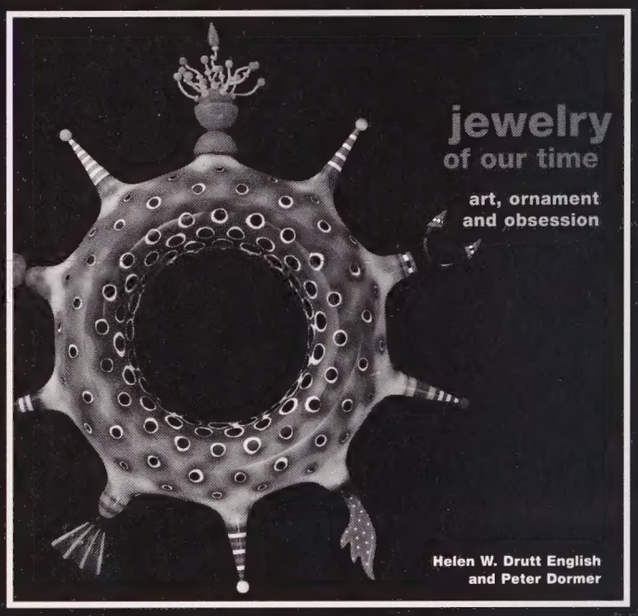


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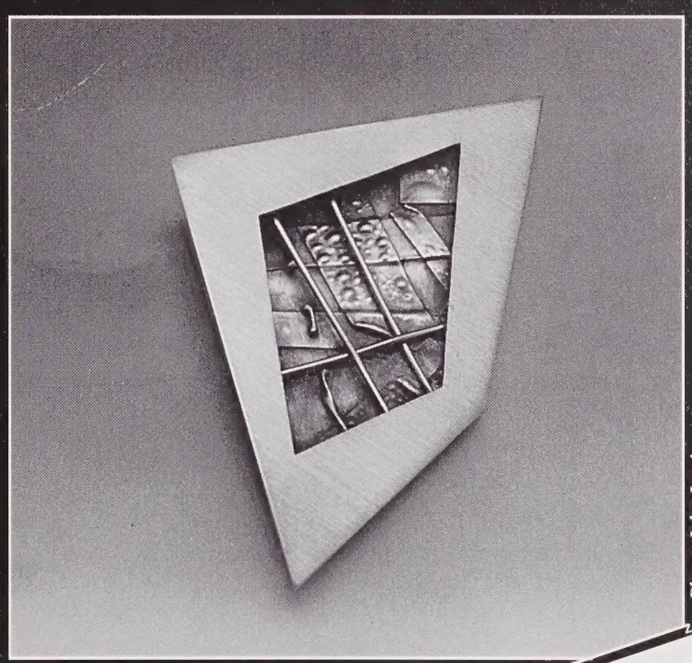

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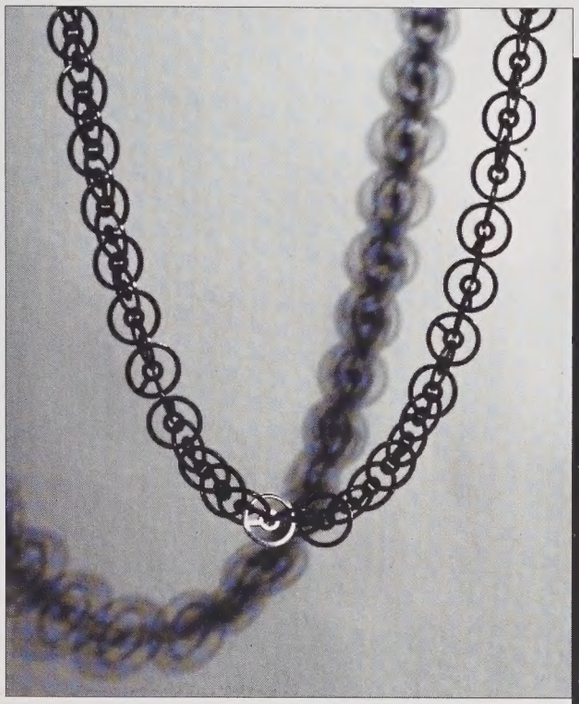

▲ *Martina Windels, necklace,sterling silver, 18k gold*
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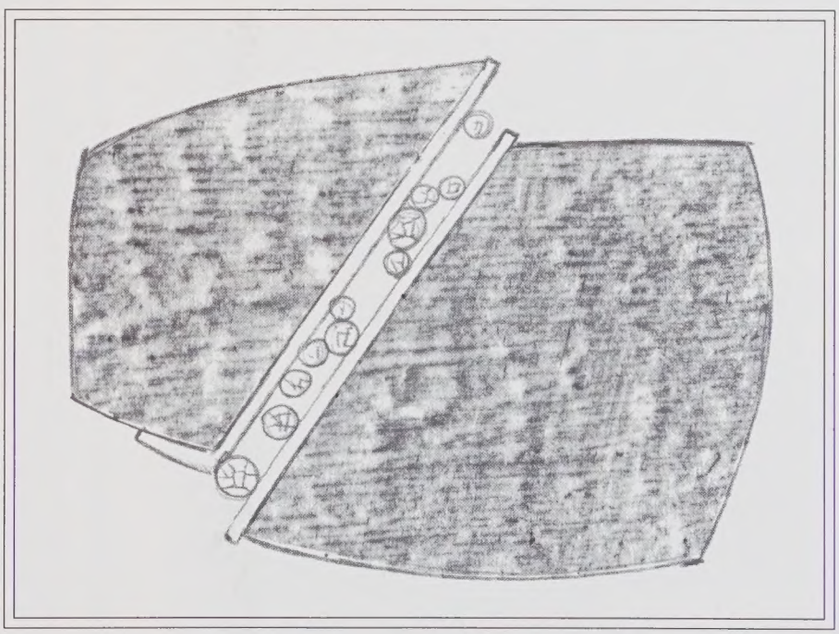

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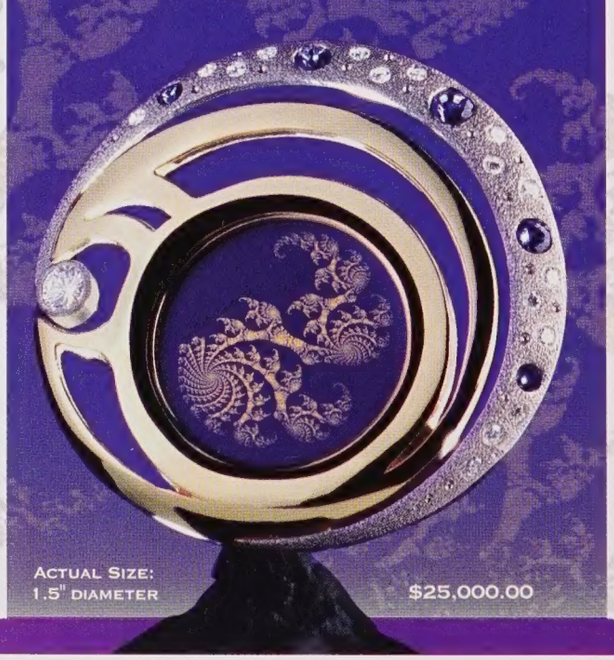

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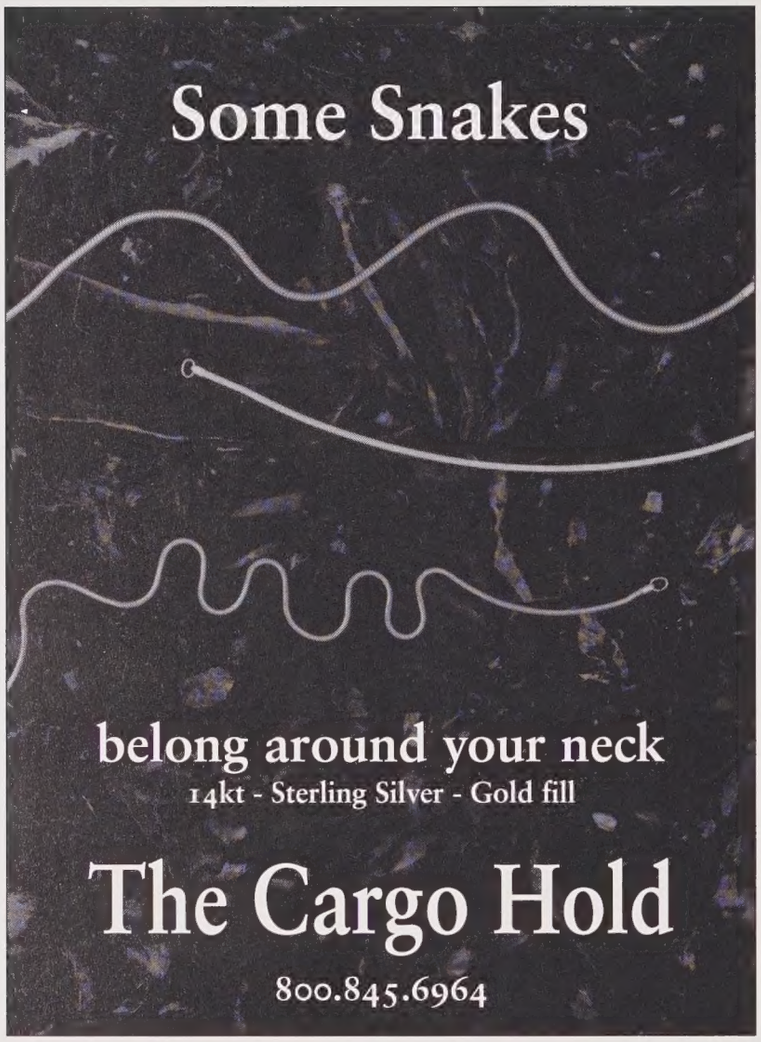


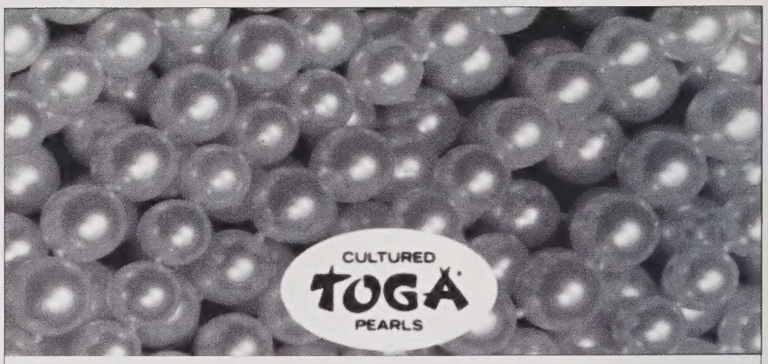


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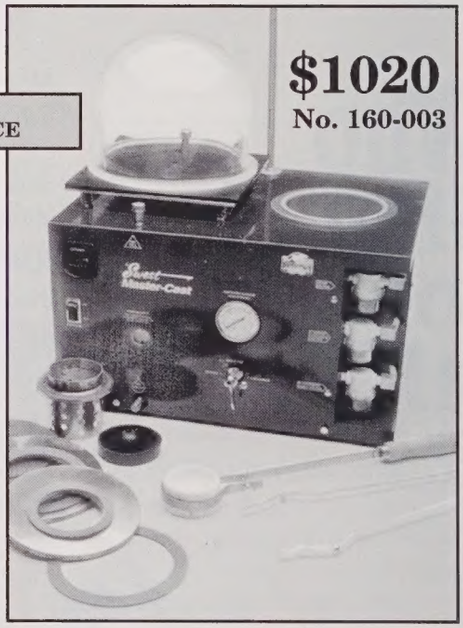

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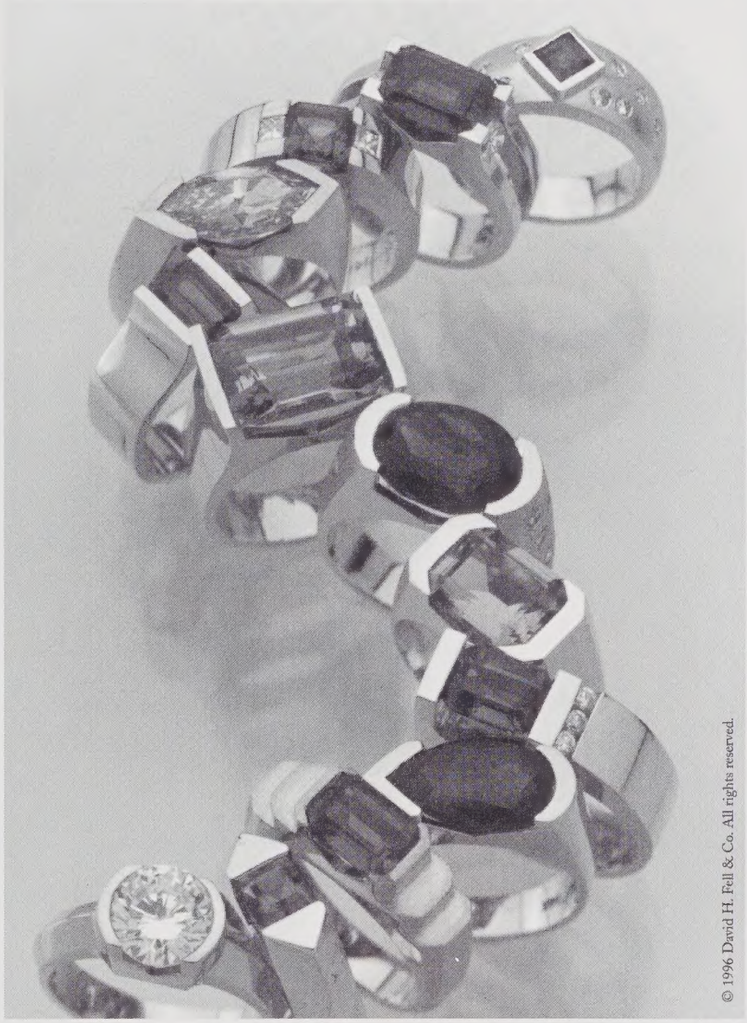


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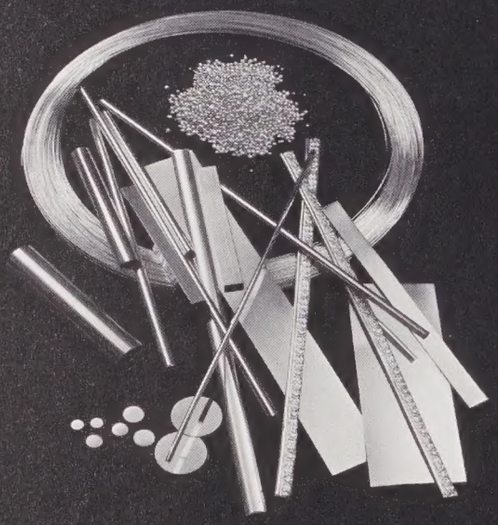

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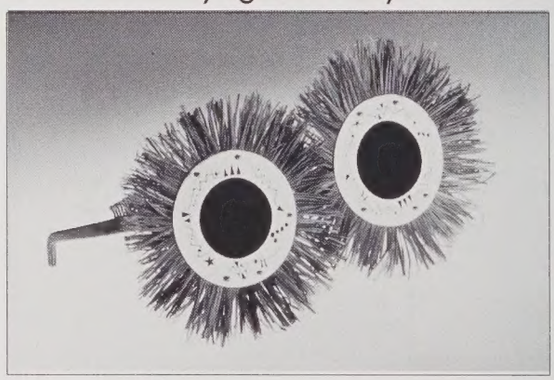

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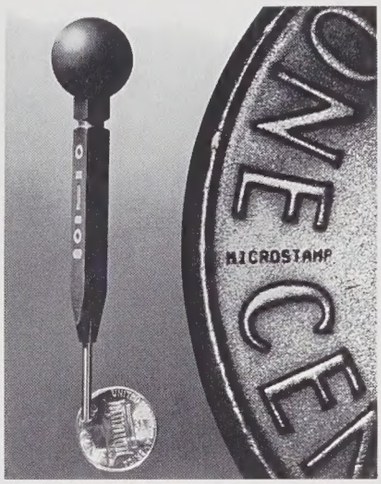


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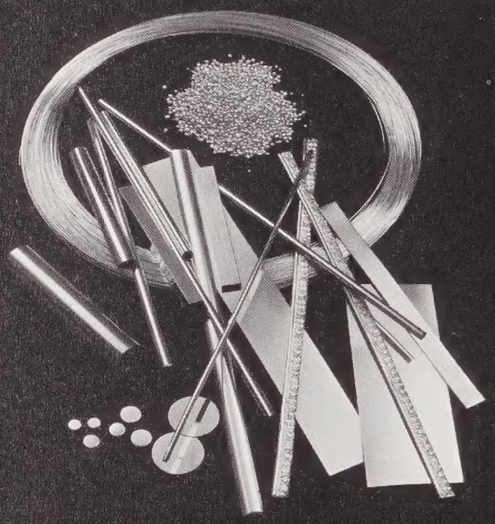

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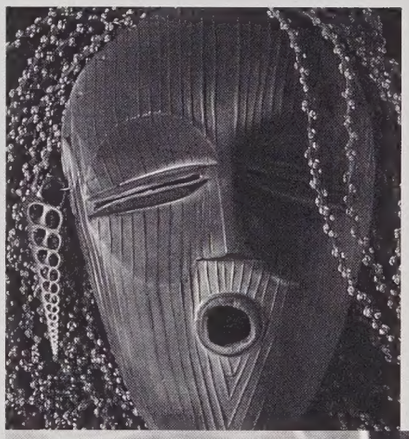

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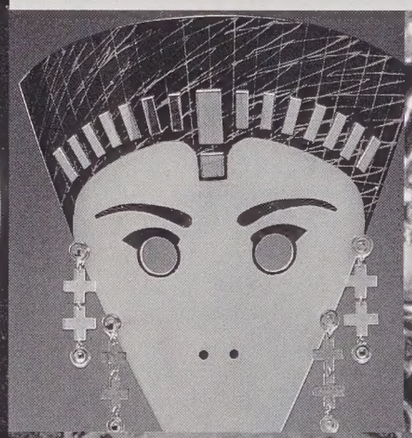

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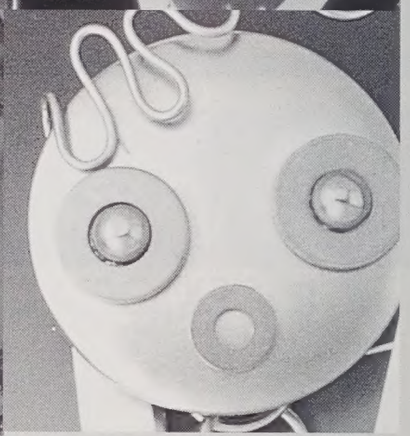

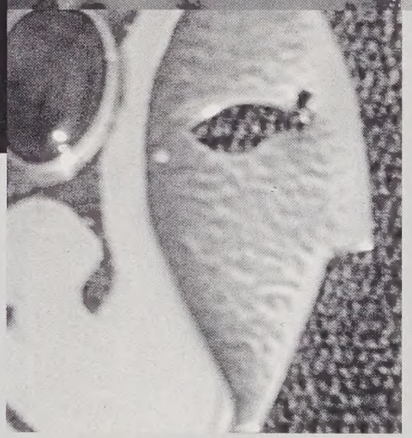

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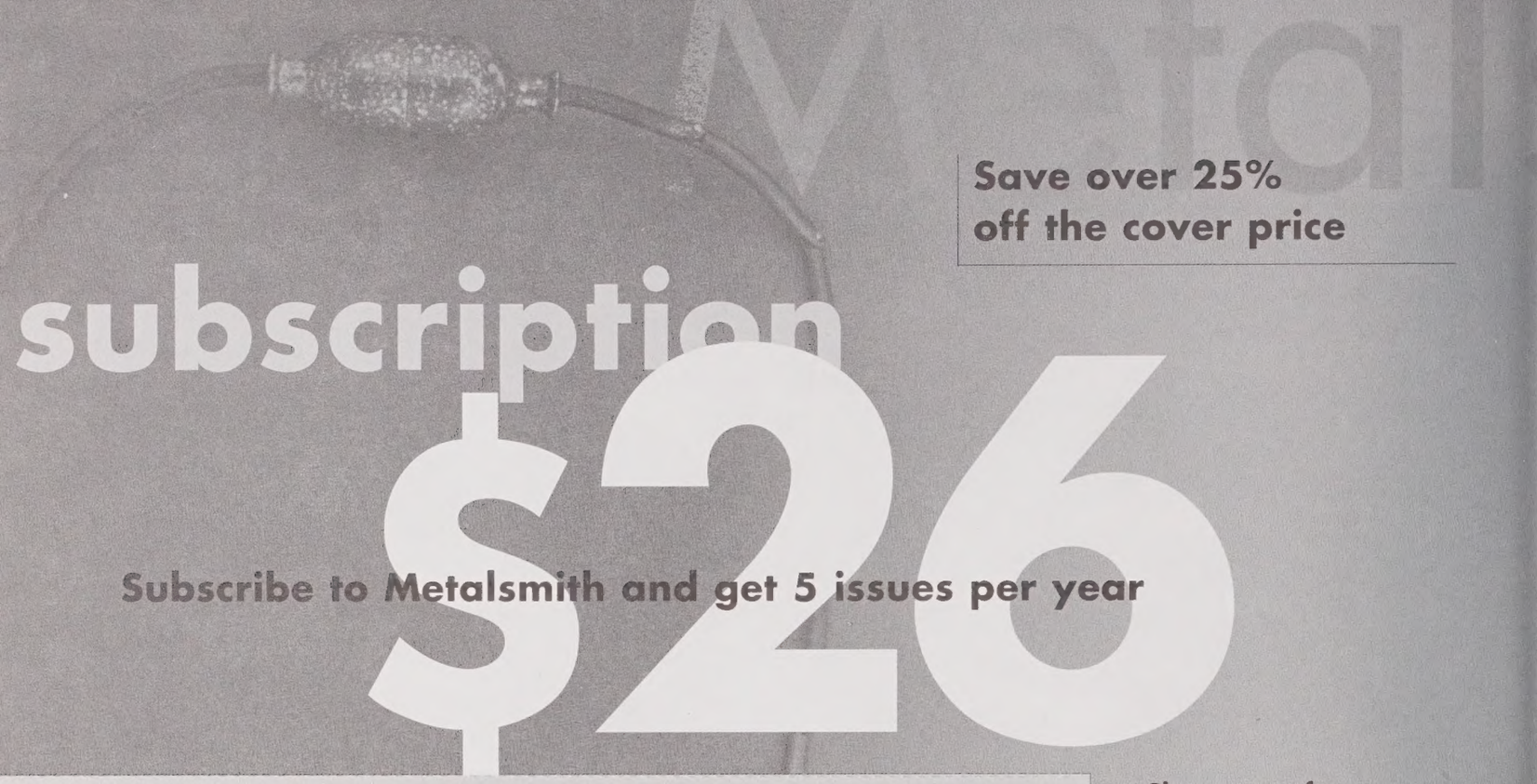
*Laura Marth, There's Always Hope,* (necklace), 1994
carved and anodized , aluminum, magnetic clasp, brass, 2 x 3 x 30"



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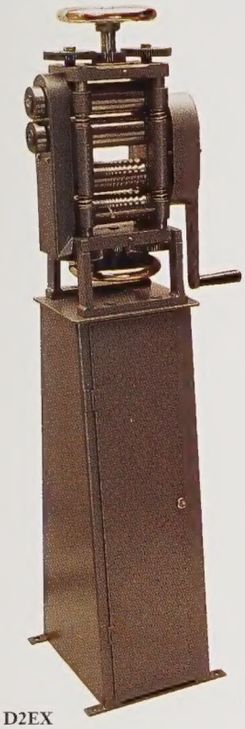

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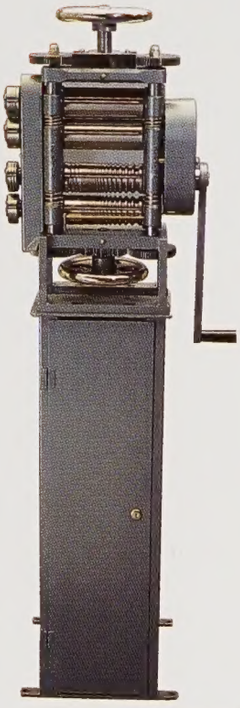

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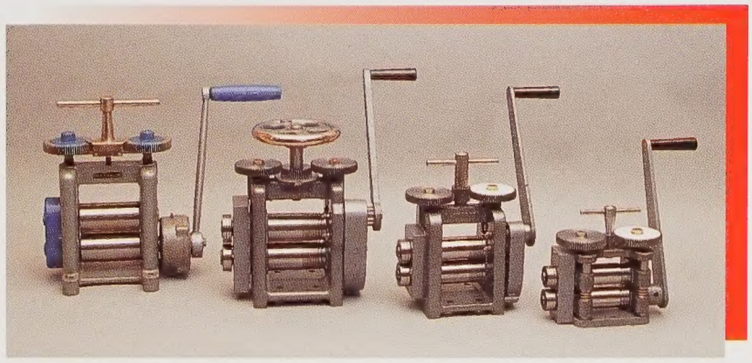

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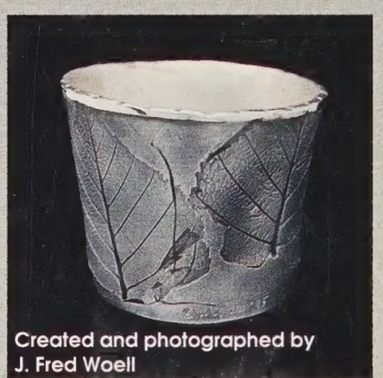
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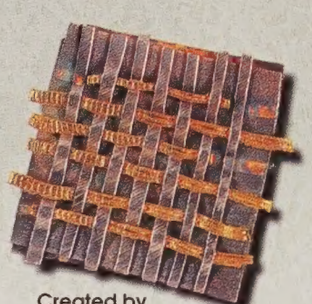
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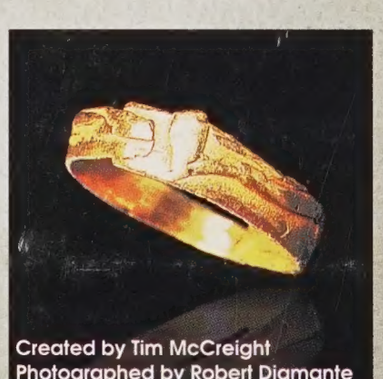
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